SPIDER-MAN

ACROSS THE SPIDER-VERSE

THE ART OF THE MOVIE

MARVEL SONY PICTURES ANIMATION

SPIDER-MAN
ACROSS THE SPIDER-VERSE

MARVEL

SONY PICTURES
ANIMATION

Editor: Eric Klopfer
Managing Editor: Mike Richards
Designer: Kelly Walters / Bright Polka Dot
Production Manager: Denise LaCongo

Library of Congress Control Number: 2022933608

ISBN: 978-1-4197-6399-1

MARVEL

SPIDER-MAN and related characters copyright © 2023 MARVEL © 2023 SPAI

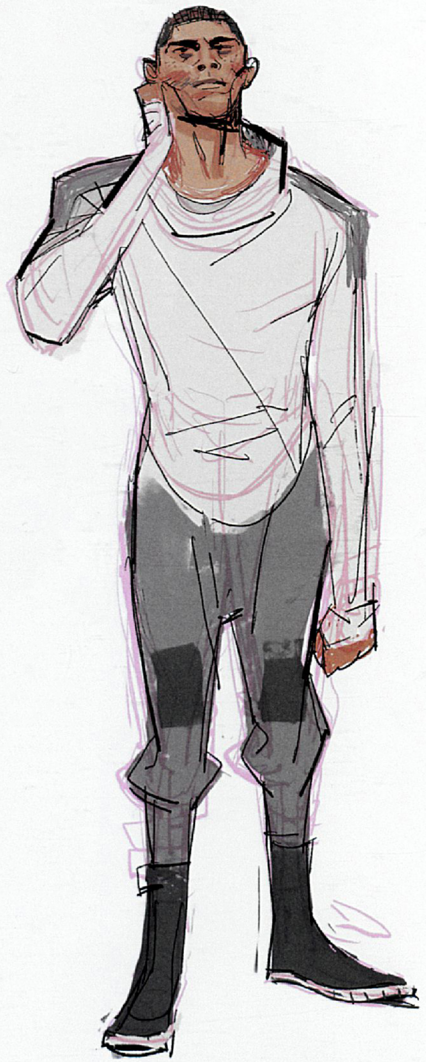
Published in 2023 by Abrams, an imprint of ABRAMS. All rights reserved. No portion of this book may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, mechanical, electronic, photocopying, recording, or otherwise, without written permission from the publisher.

Printed and bound in United States
10 9 8 7 6 5 4 3

Abrams books are available at special discounts when purchased in quantity for premiums and promotions as well as fundraising or educational use. Special editions can also be created to specification. For details, contact specialsales@abramsbooks.com or the address below.

Abrams® is a registered trademark of Harry N. Abrams, Inc.

ABRAMS The Art of Books
195 Broadway, New York, NY 10007
abramsbooks.com



SPIDER-MAN™
ACROSS THE SPIDER-VERSE

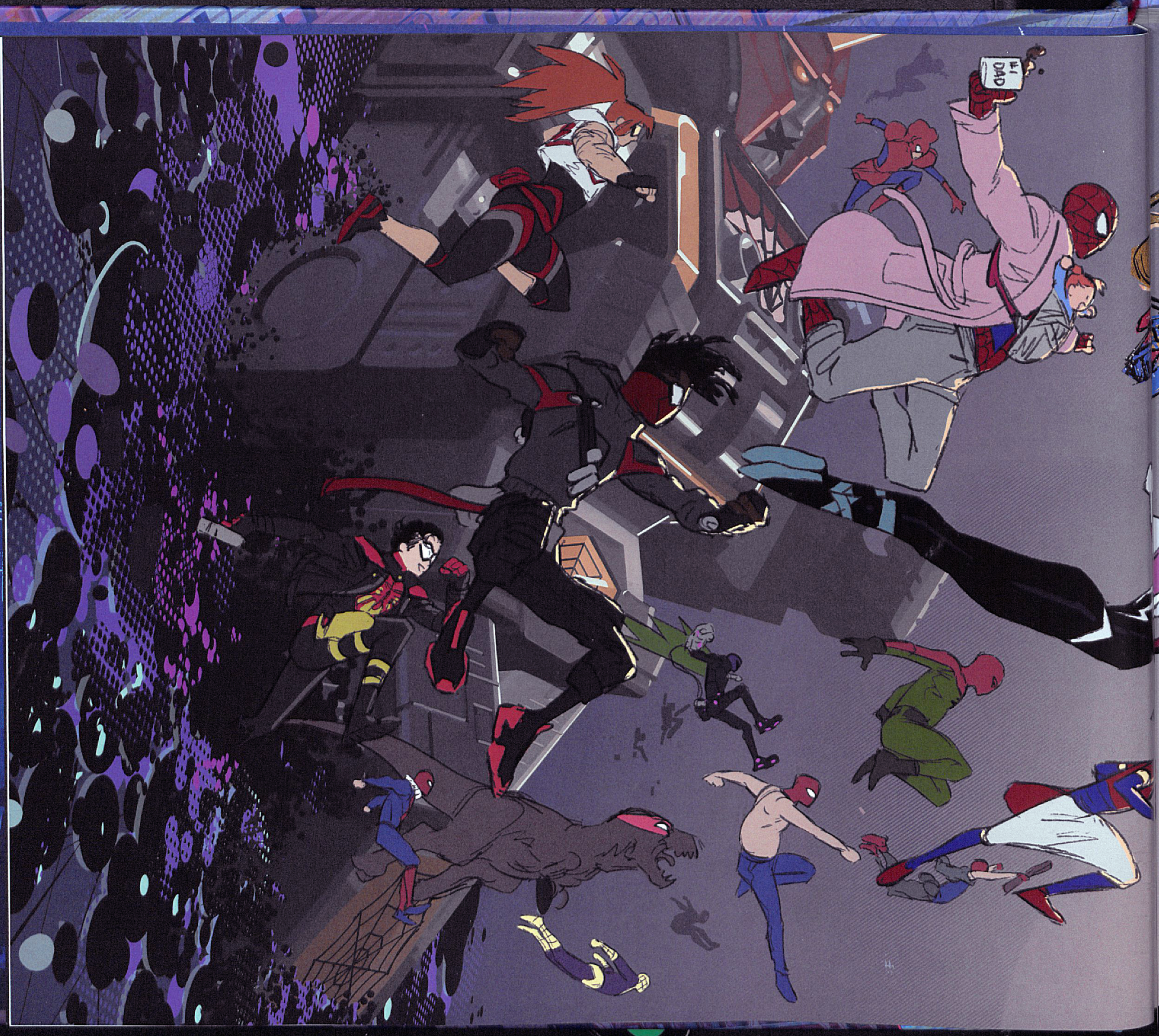
THE ART OF THE MOVIE

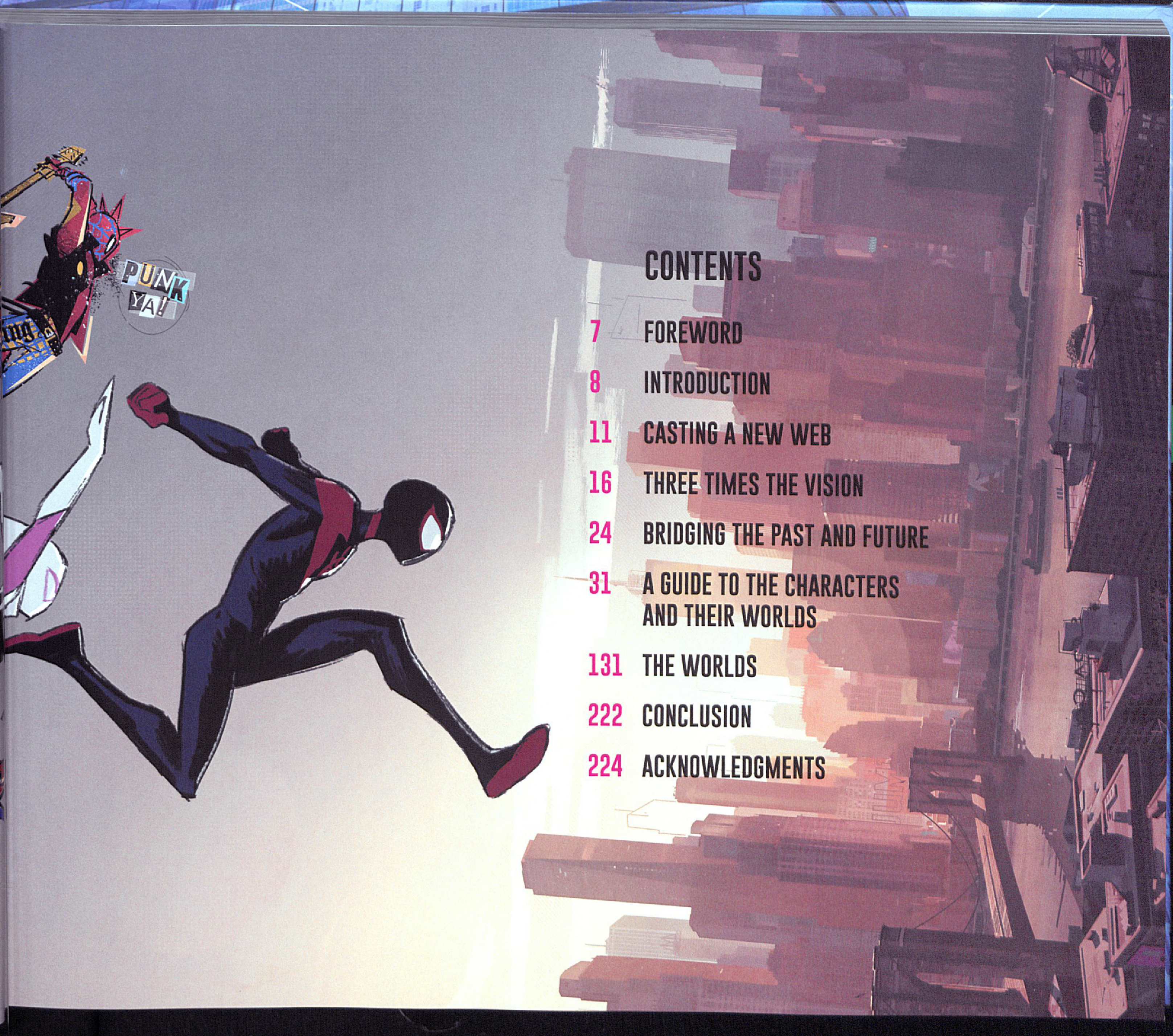
Written by Ramin Zahed
Foreword by Jeff Koons

Abrams, New York

MARVEL

SONY PICTURES
ANIMATION





CONTENTS

7 FOREWORD

8 INTRODUCTION

11 CASTING A NEW WEB

16 THREE TIMES THE VISION

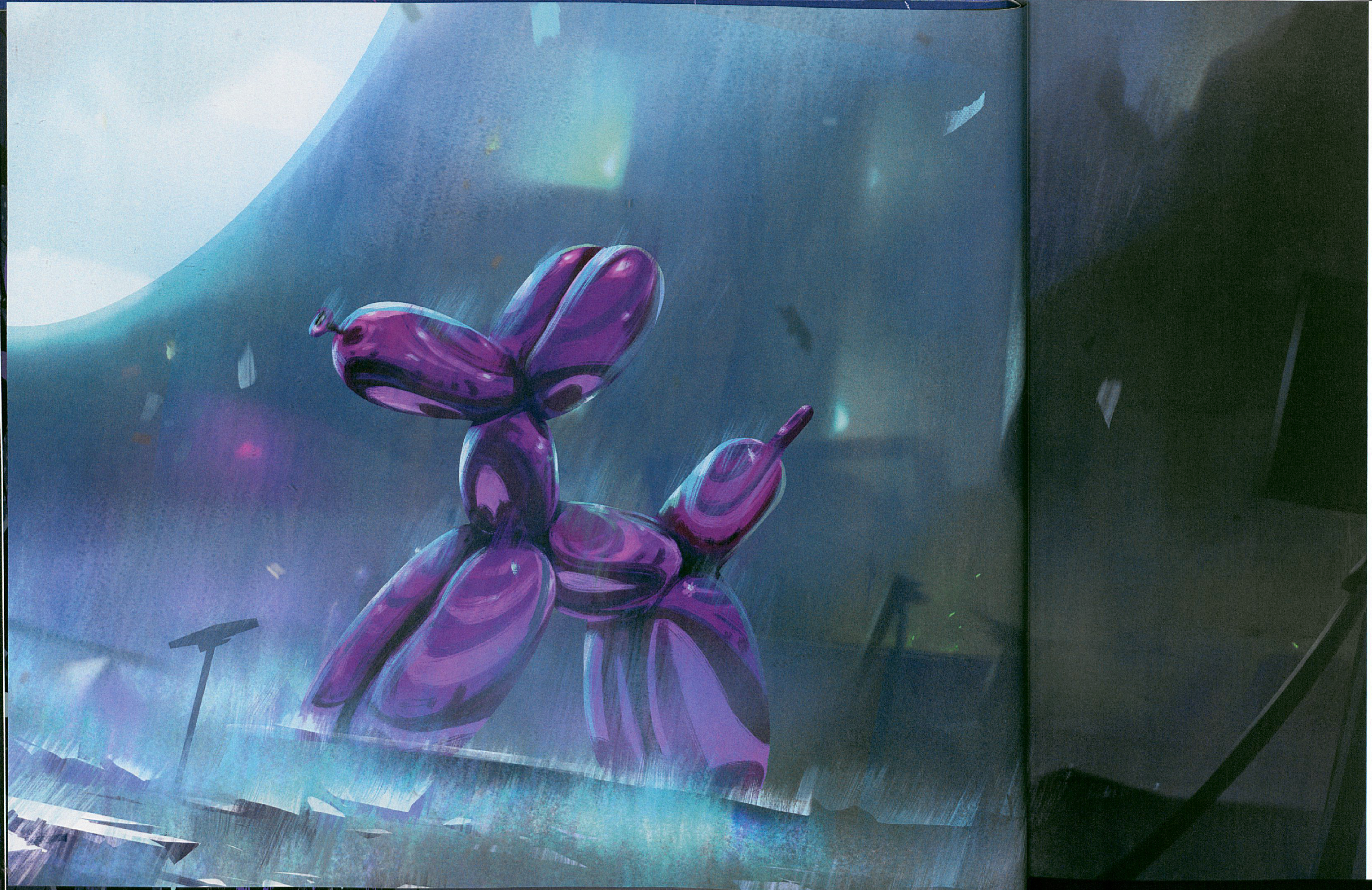
24 BRIDGING THE PAST AND FUTURE

31 A GUIDE TO THE CHARACTERS AND THEIR WORLDS

131 THE WORLDS

222 CONCLUSION

224 ACKNOWLEDGMENTS



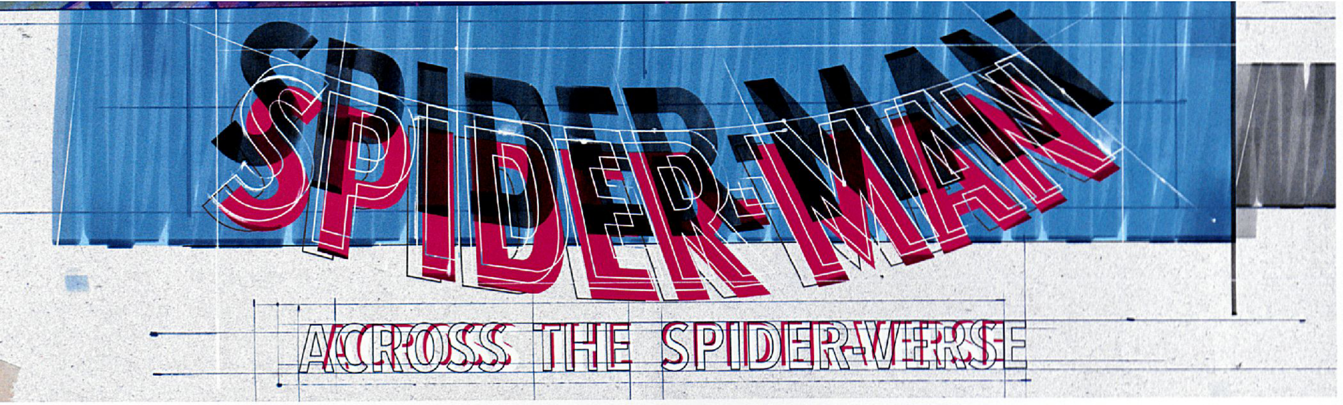
FOREWORD

Spider-Man: Across the Spider-Verse reinvents the classic comic with a contemporary twist, which includes growth, representation, and inclusion, establishing everlasting greatness for the iconic Spider-Man characters but also for us—the fans. It holds true to the simplest of storytelling concepts: that we can find meaning in life through accepting ourselves and opening ourselves up to the idea that more is possible. This is a continuous thread weaving through the film and artfully illustrated on the following pages.

There is outstanding inventiveness and artistry in the animation, set in the indelible landscape of New York City, and it takes a deep dive through connections to Spider-Man from the original comic books—allowing us to time travel through different dimensions of the Spider-Verse. The stories of Spider-Man have been told in countless comics and films, and as illustrated by the talented team at Sony Pictures Animation in this book, have always had the unique ability to enhance our lives. This new take juxtaposes our contemporary lives with those from the past. It was an honor to have my sculpture *Balloon Dog* appear in dialogue with Spider-Gwen and the Vulture inside the Guggenheim Museum, which is an architectural icon. To have the Spider-Man characters see themselves in the animated version of the sculpture, to have *Balloon Dog* reflect their universe, and to witness this interaction within the unique atmosphere of the Guggenheim was electrifying and transformative. The experience is about affirmation, and it charges you up. It reminds the viewer of their existence in time, and it is this generosity that the amazing team behind Spider-Man craft into the story through their prolific writing, animation, and spirit.

The story creates emotional experiences. Through the Spider-Verse's unique colors and graphic styles, the viewer is transported into different realms. We travel through the characters' worlds and watch as they encounter and interact with each other in their different dimensions. Through the wit and humor in their dialogue, we look to explore fresh perspectives that reflect on the self. It is in these moments of finding self-acceptance and trusting in ourselves that we transcend into a greater being. By pushing the boundaries of what is possible, the story invites us to expand our imagination and communicates that more is possible. We carry these ideas forward with us. These are life experiences that are webbed into our lives and bring about transcendence.

—Jeff Koons



INTRODUCTION

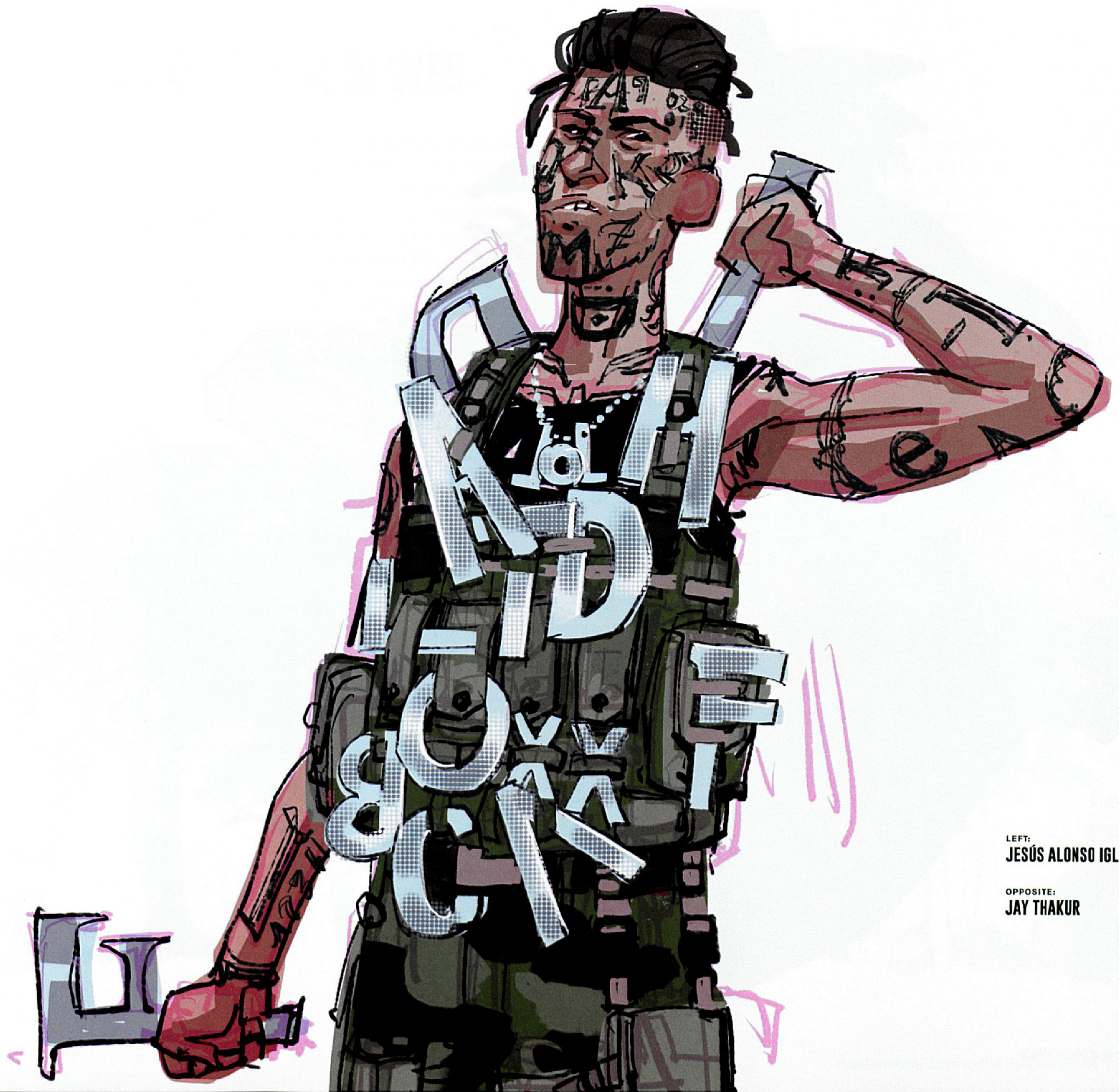
How do you follow up a universally loved animated movie that set new standards for visual innovation and originality, won numerous awards (including the Academy Award© for Best Animated Feature), and earned more than $375.5 million at the global box office? For the team behind Sony Pictures Animation's eagerly anticipated 2023 sequel *Spider-Man: Across the Spider-Verse*, the more important question was, "How many new barriers can we shatter?" Their common goal was to make Miles Morales's second cinematic adventure even more mind-blowingly cool and engrossing than the original.

As Sony Pictures Animation's President Kristine Belson recalls, "The first movie was astronomically challenging, and everyone was working on it until the very last second. So we really didn't start thinking about the sequel until after we wrapped the project in 2018. Of course, both [writer-producers] Phil Lord and Christopher Miller have always known where we were going with this story."

Belson mentions that people often ask her how the team plans to push the artistic envelope even more than they did with their first Spidey adventure. She says, "It's been an amazing experience to see how this crazy-talented group of artists and technicians, both at Sony Pictures Animation and Sony Pictures Imageworks, challenge themselves every minute of the day. In the sequel, we venture further into the Spider-Verse, and this expanded scope gave us new opportunities to explore different styles of animation and keep broadening our visual language."

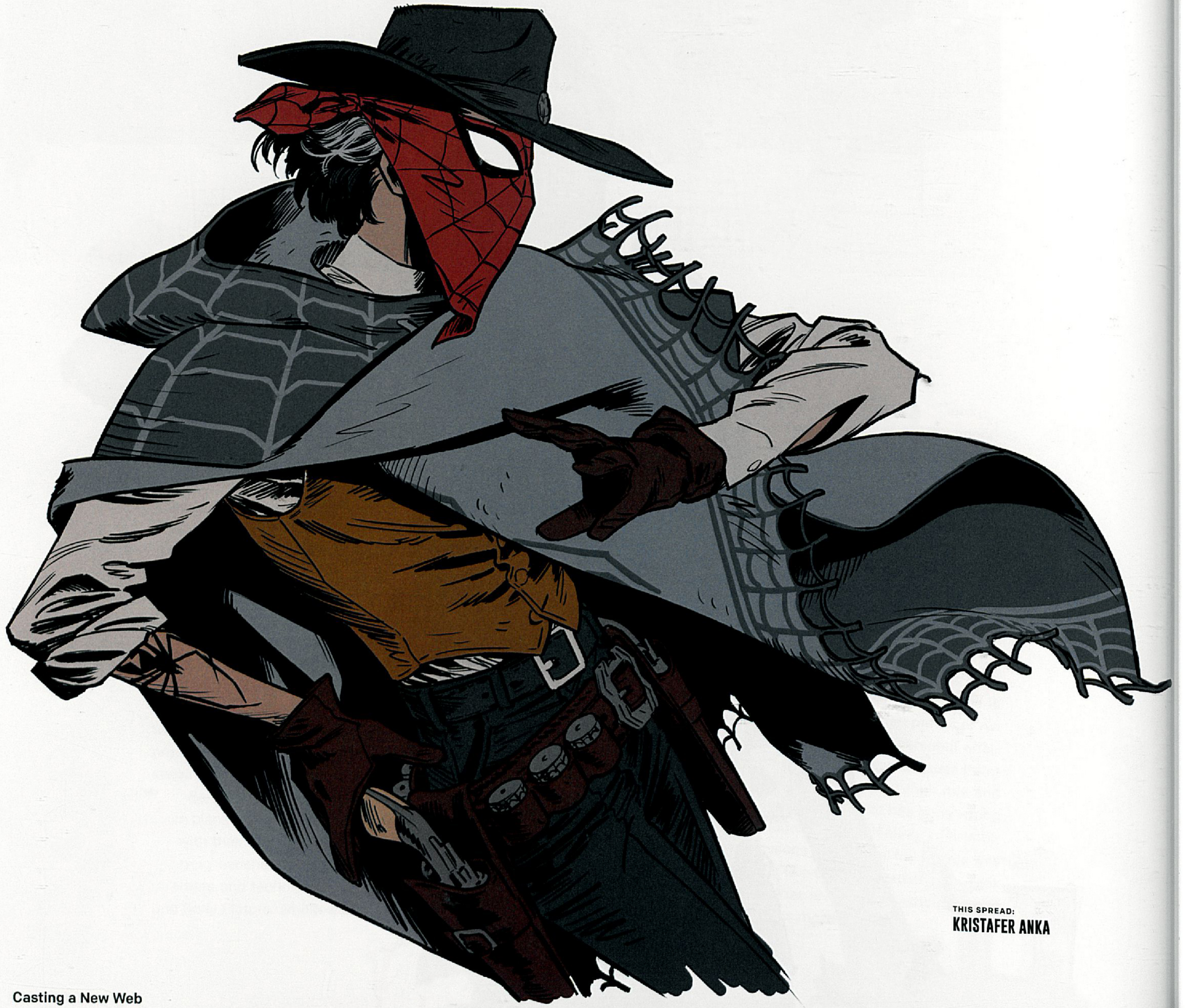
One of the film's producers, Amy Pascal, notes, "The movie is a bigger scale because we follow the characters across the multiverse and see lots of different universes. And while the action sequences may be on a bigger scale, they are always rigorously rooted in characters. The action sequences work because they are also linked to character development, so we've been quite rigorous about that. The scale is really big, and we go into many, many different versions of the Spider-Verse and New York."

"I think one point that comes across in the movie is that heroes exist in all cultures," says veteran producer Avi Arad. "They all have their own issues and personal challenges. Miles Morales faces some of the same issues Peter Parker does: They face this confusion about their role and what they have to do to fix everything that has gone wrong in their worlds. All these huge subjects dealing with ambition, love, technology, decisions . . . all come together in this sequel. Sometimes it feels like Greek tragedy, and I think it was important to bring that level of sophistication and complicated emotions to this movie."



LEFT:
JESÚS ALONSO IGLESIAS

OPPOSITE:
JAY THAKUR

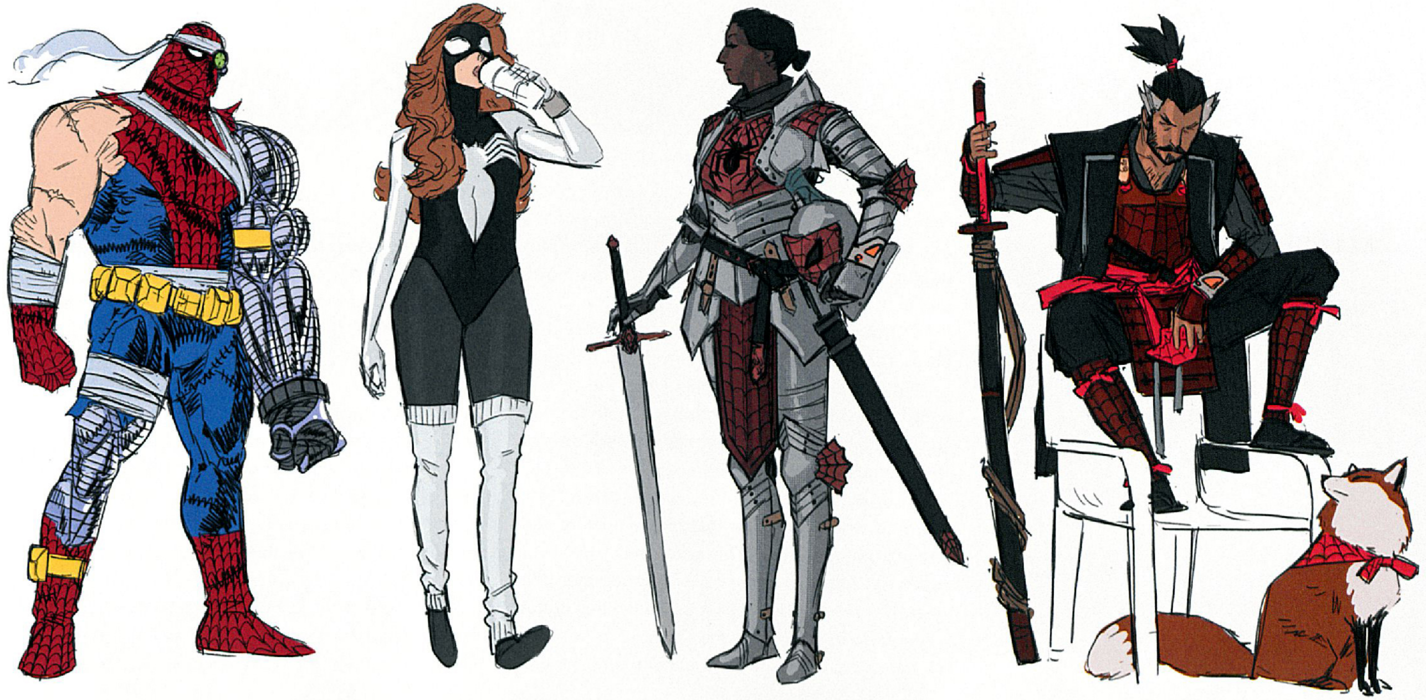


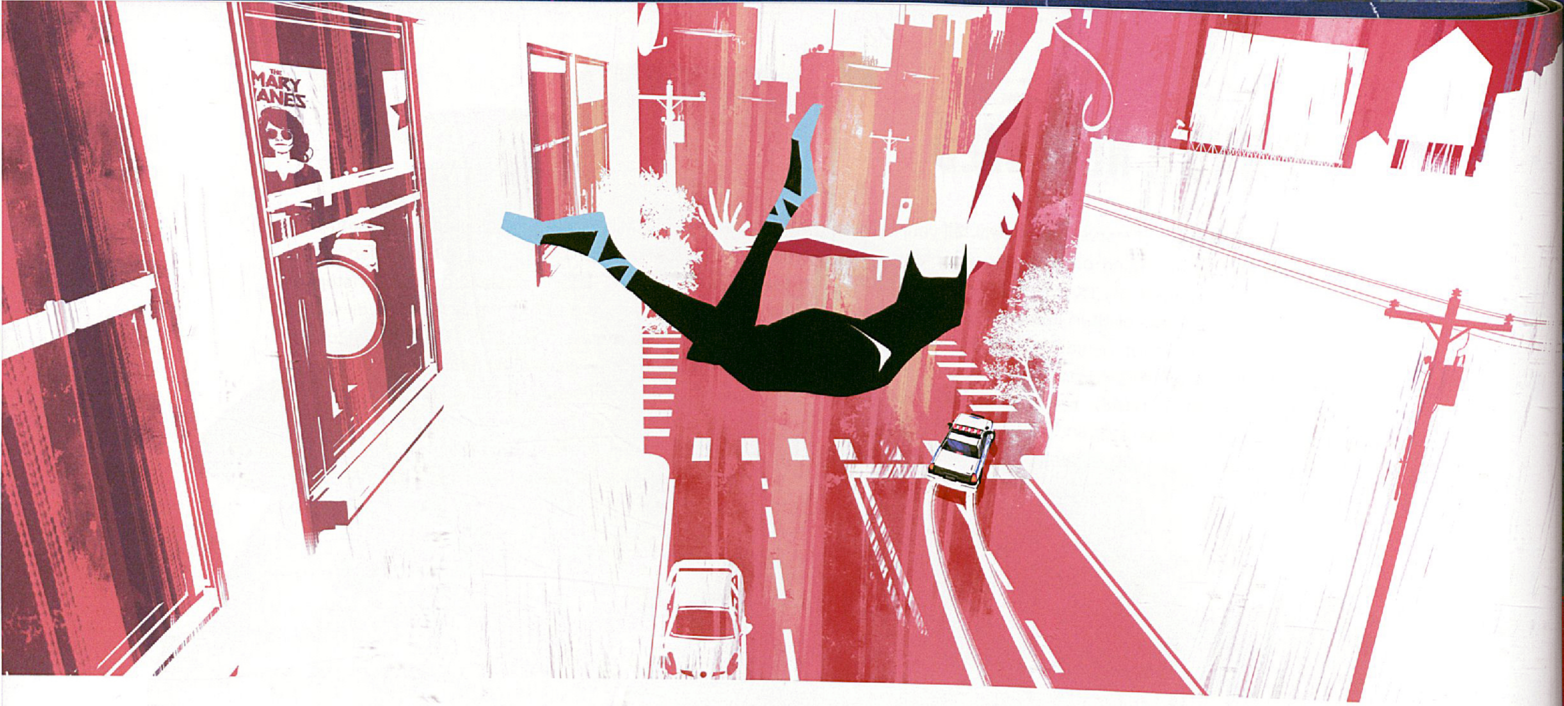
THIS SPREAD:
KRISTAFER ANKA

CASTING A NEW WEB

As any astute student of Marvel history will tell you, Spider-Man's origins can be traced back to the anthology comic *Amazing Fantasy* (issue no. 15, cover-dated August 1962), when the legendary duo of Stan Lee and Steve Ditko introduced the world to Peter Benjamin Parker. Miles Gonzalo Morales, the half Black, half Puerto Rican hero of *Spider-Man: Into the Spider-Verse* (2018), was introduced nearly five decades later by creators Brian Michael Bendis and Sara Pichelli, in Marvel's *Ultimate Fallout* (issue no. 4, cover-dated August 2011).

To help bring Miles's second cinematic adventure to animated life, a wonderful team was assembled, led by the brilliant, Oscar-winning duo of Phil Lord and Christopher Miller (*Spider-Man: Into the Spider-Verse*, the *Cloudy with a Chance of Meatballs* movies, *The LEGO Movie*, *The Mitchells vs. the Machines*), writer Dave Callaham (*Wonder Woman 1984*, *Shang-Chi and the Legend of the Ten Rings*), and directors Joaquim Dos Santos (director/executive producer of *The Legend of Korra*, *Avatar: The Last Airbender*, and *Voltron: Legendary Defenders*), Kemp Powers, Oscar-nominated writer of





ABOVE:
PATRICK O'KEEFE

OPPOSITE:
KAT TSAI

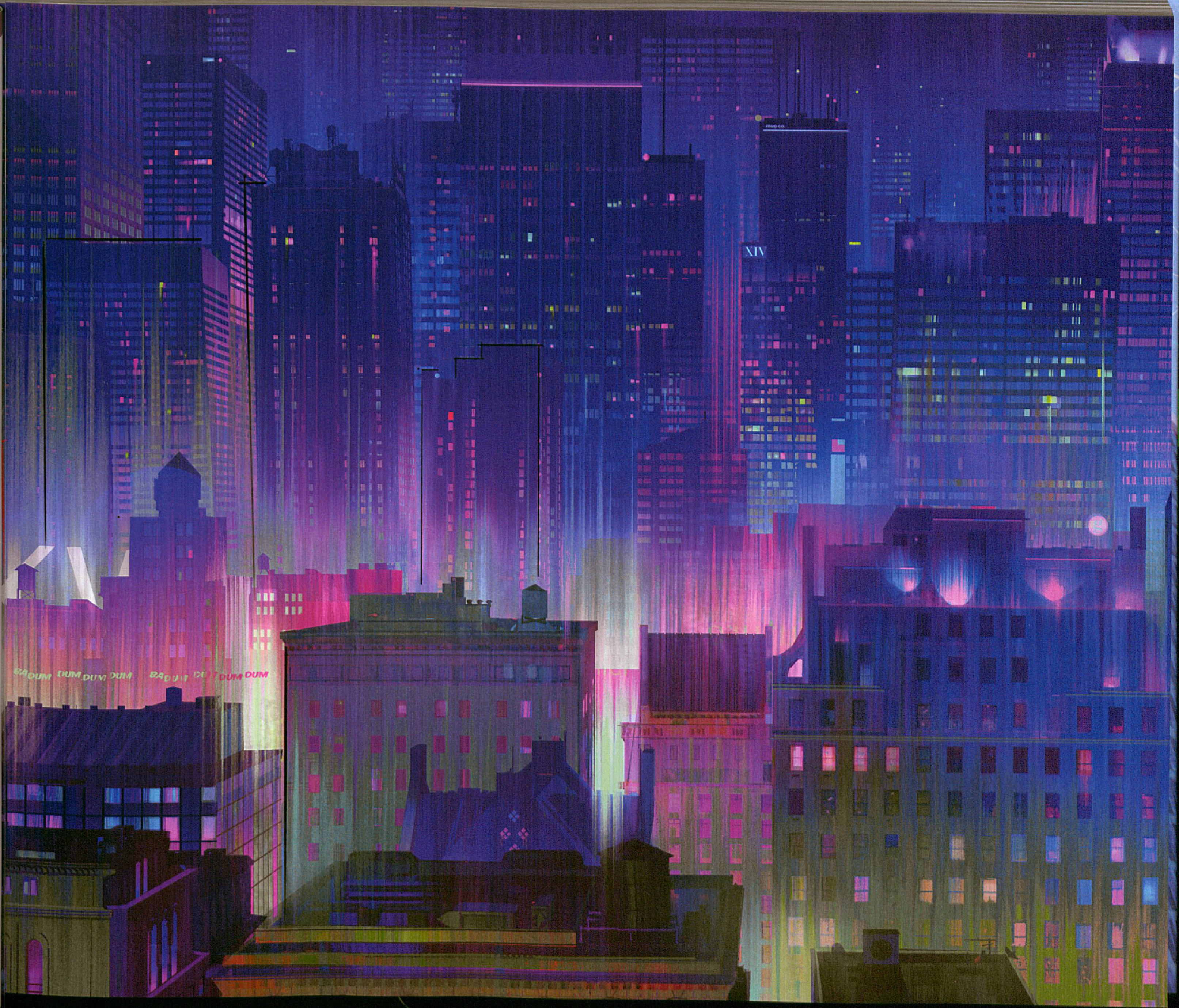
One Night in Miami and co-director/writer of the Oscar-winning *Soul*, and Justin K. Thompson (production designer of the first Spider-Verse movie and both *Cloudy* films).

"The amazing thing about this group of people is that everyone has something different to say," notes Lord. "What's really inspiring is that each of one of our new directors was able to bring something new to the experience, something that was completely different than ours."

He adds, "We definitely wanted to double down on what made the last movie special and not pull any punches. The goal was to make it super fun but also to be able to go deeper into what makes Miles tick—what is challenging about growing up in his family and learning to become his full self and somehow resolve the closeness that he wants to have with his family with the independence he wants to have as a young person."

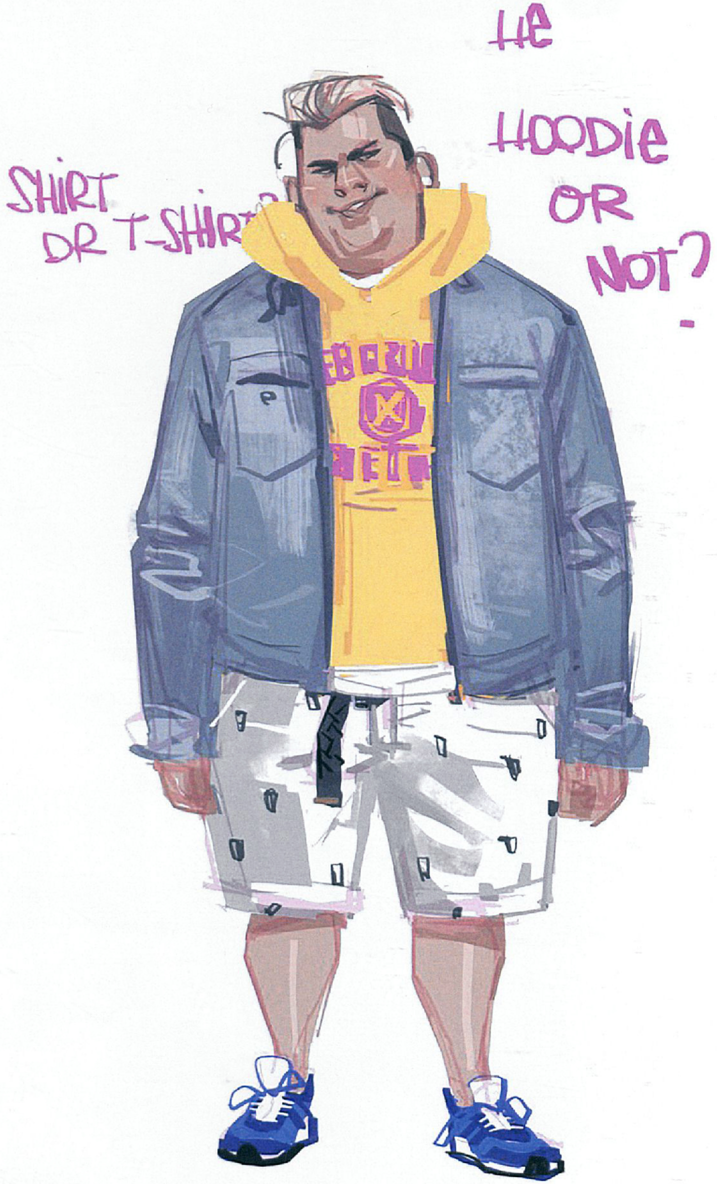
For Miller, the sequel provided the opportunity to explore new and more complex themes in both Miles and all the other main characters' lives. "One of the things that really shines through is this idea that you can write your own story. Even though we all have a lot of things in common and there are certain tracks that are more well-worn, you still need to find your own path and charge ahead in a new way. I think that's what's cool about Miles as a character in the first one, and now we're really leaning into that idea here in the second one."

Miller adds that since the first Spider-Verse film was able to innovate an eye-popping way of making CG animation look like hand-drawn comic-



book art, there was a need to continue to explore and push the envelope of what the artists and the tech team were able to add to the mix. "We took everything that we did in the first movie and cranked it to a whole new level. With this movie, we're visiting and seeing several different universes, and each universe has its own aesthetic and own artistic style. So each world is different visually from the others, and the things that the people at Sony Pictures Animation and Imageworks have designed are limited by absolutely nothing. Anything you can imagine, paint, and conceive, they can make in an immersive 3-D environment—and that's often absolutely jaw-dropping."

The Oscar-winning directors of the first movie—Bob Persichetti, Peter Ramsey, and Rodney Rothman—are all returning as executive producers on the sequel. According to Ramsey, "Once we started going over some of the new ideas for the film, it was irresistible to revisit this world and see where Miles goes next. He's got a little more experience by the time we begin our second movie, so we get to see what new problems and challenges he has to face now. I hope audiences will feel like they've been reunited with a good friend. We want them to hold on tight as he goes through some really tricky and treacherous times. Most of all, I hope his journey comes across as powerfully and emotionally as it did in the original movie."

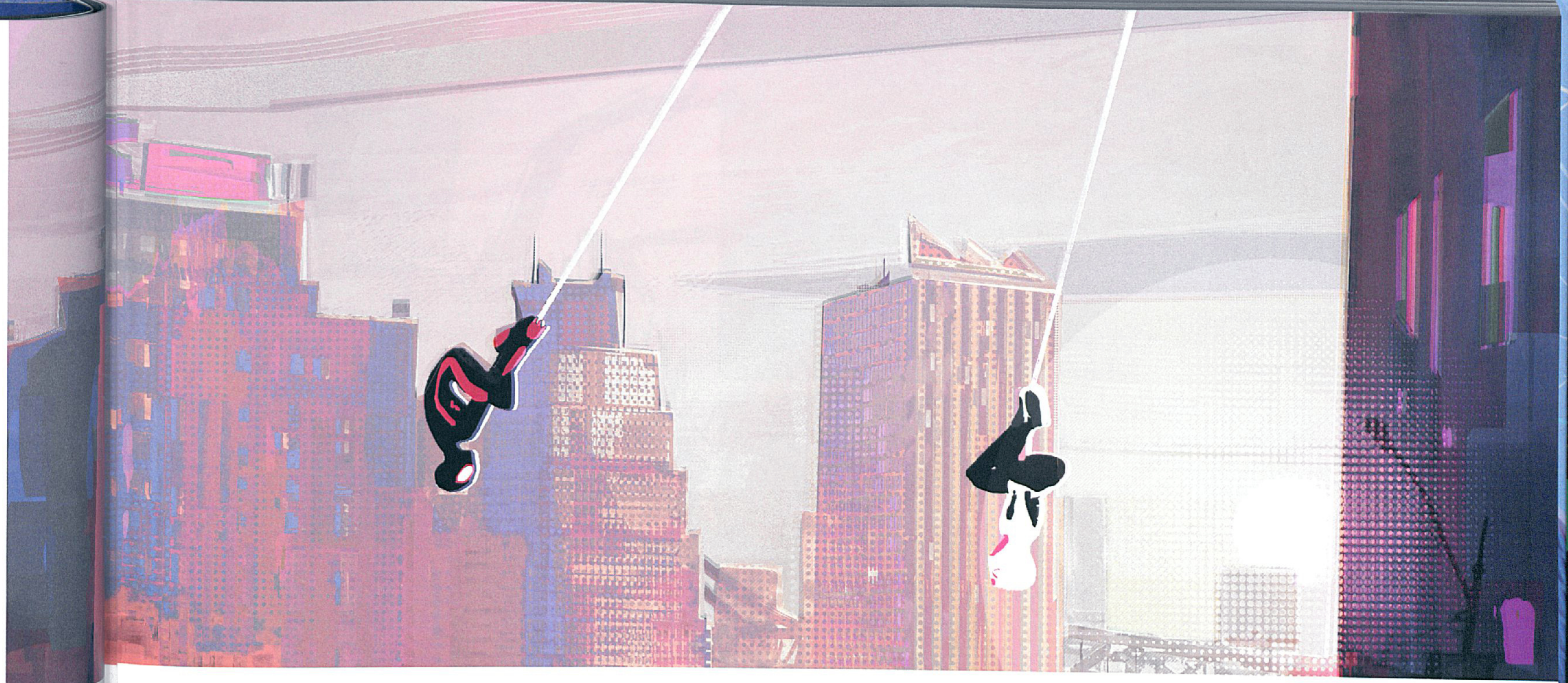


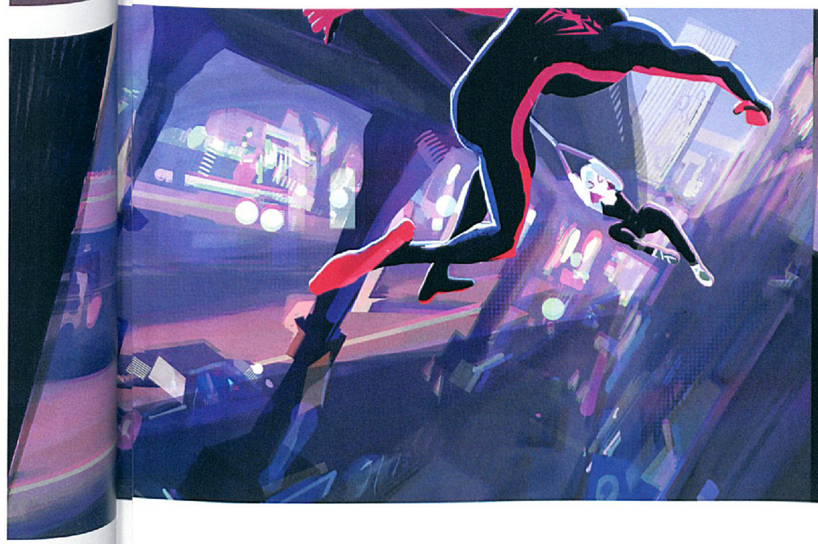
RIGHT:
JESÚS ALONSO IGLESIAS

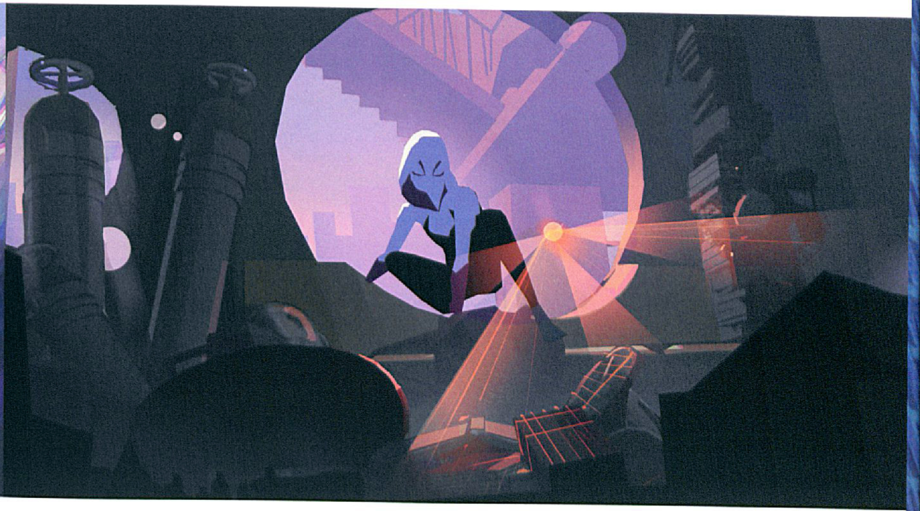
OPPOSITE (TOP):
AURÉLIEN PREDAL + DEAN GORDON

OPPOSITE (BOTTOM LEFT):
AURÉLIEN PREDAL

OPPOSITE (BOTTOM RIGHT):
KAT TSAI





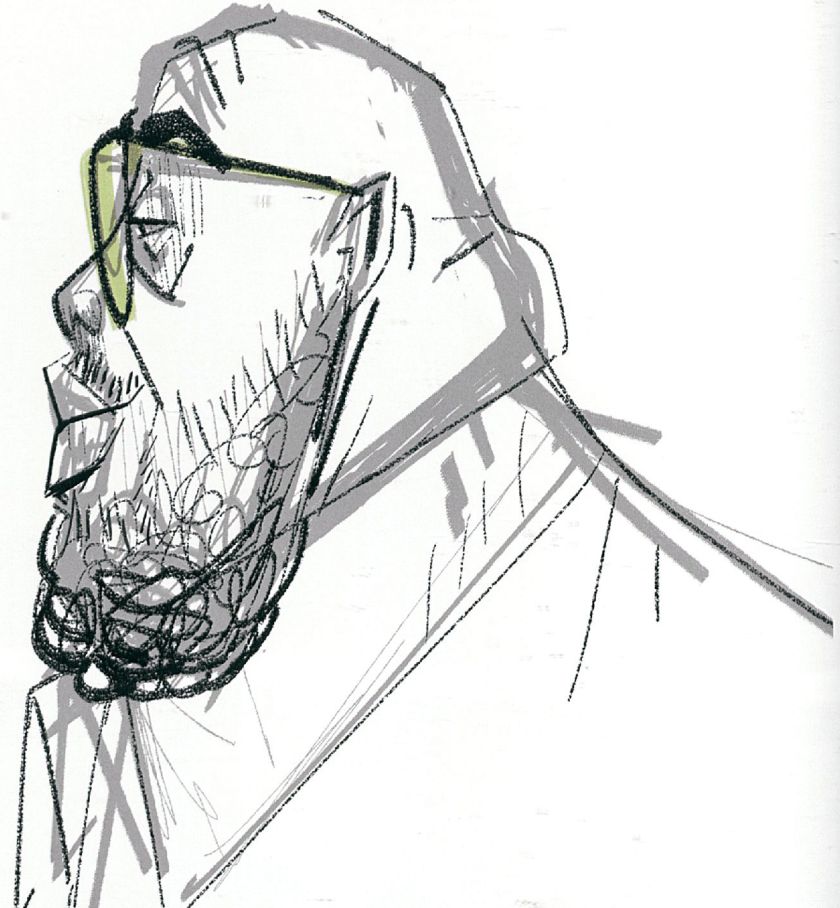


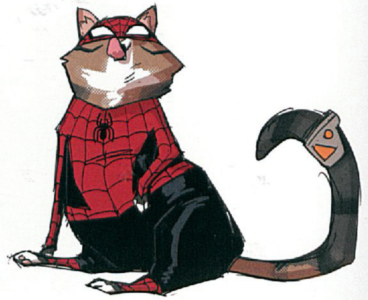
THREE TIMES THE VISION

The trio of directors leading the sequel knew the film would be more challenging than any of the previous projects in their impressive careers. Justin K. Thompson, who had worked with Lord and Miller in various capacities over the past fifteen years and served as production designer for their first movie, *Cloudy with a Chance of Meatballs*, jumped at the chance of helming the sequel along with Kemp Powers and Joaquim Dos Santos.

"There were so many things that we wanted to do on the first film that we just didn't know how to accomplish or didn't think of until we were done watching the movie," Thompson recalls. "We said, 'Wait a minute, there's this other idea we could have done!' We now have the chance to take everything we learned and go even further and break even more boundaries, both in terms of visuals and the storyline. All those great visuals are only as good as your story, and that's why the directors and the writers were so successful with the first movie."

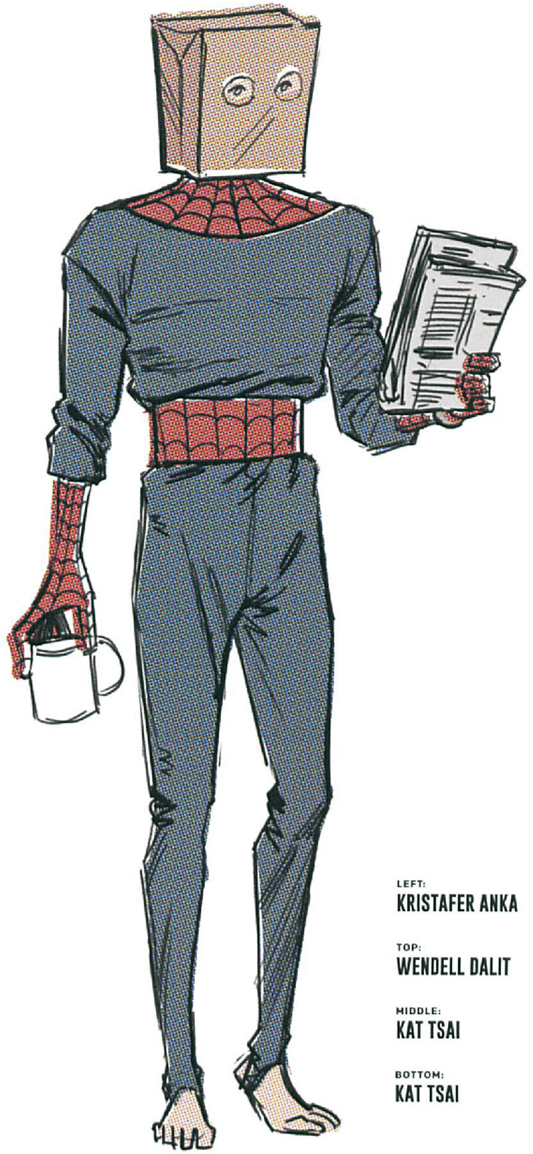
Thompson points out that the sequel gave him and the other directors the chance to pay homage to some of the brilliant comic-book artists they had admired all their lives. "All the different comic-book artists that have ever drawn Spider-Man or Spider-Woman or Ghost-Spider have done so with different media, and they've all drawn them slightly differently," he points out. "Some use markers, some use paintbrushes, or pen and ink, or pencils. So what's exciting is being able to explore all those different techniques of media and bring them into a three-dimensional space, so that it all feels immersive. You get to

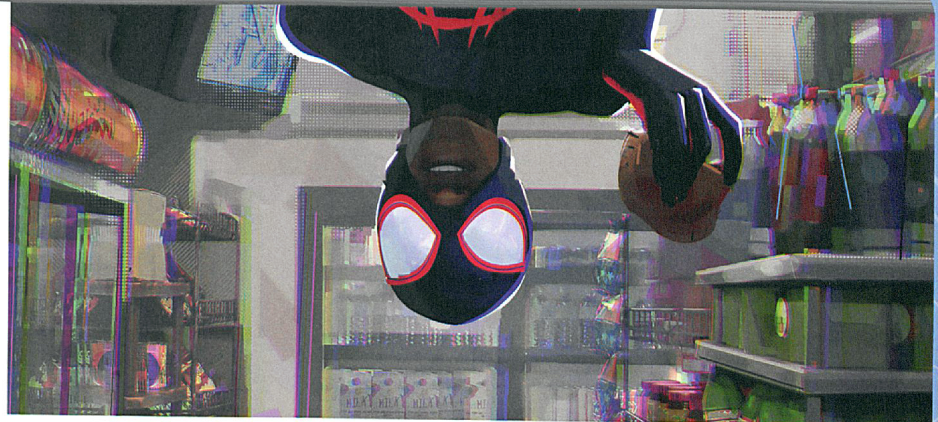


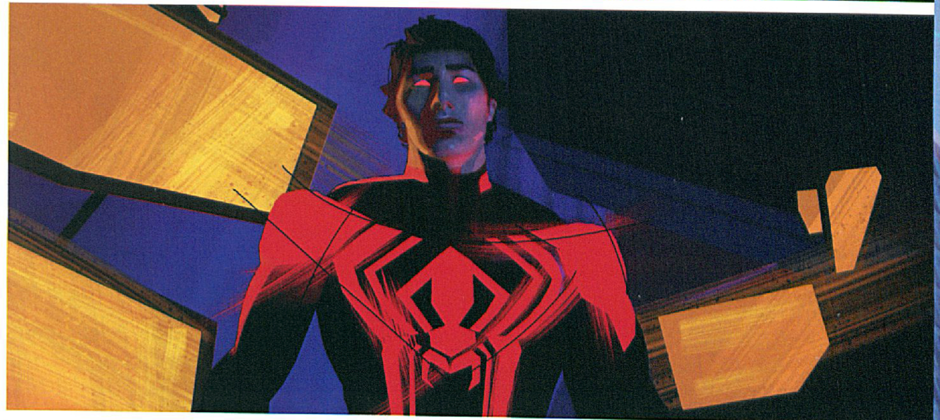


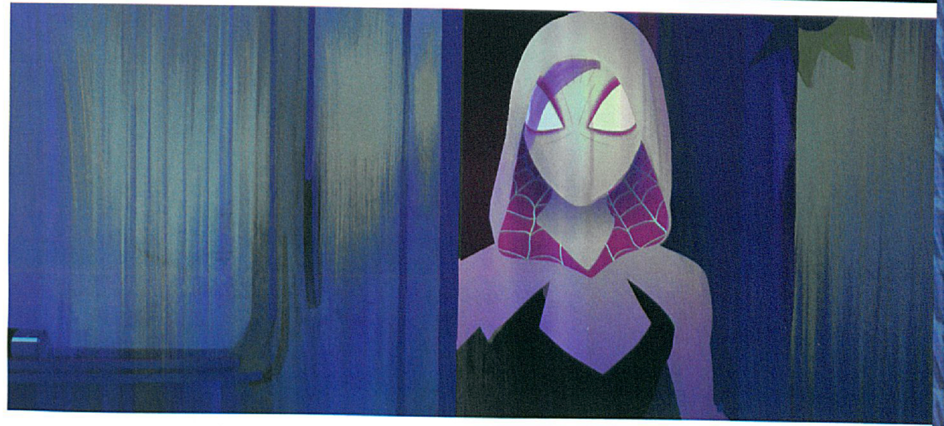
ABOVE:
JOE MOSHIER

RIGHT:
KRISTAFER ANKA







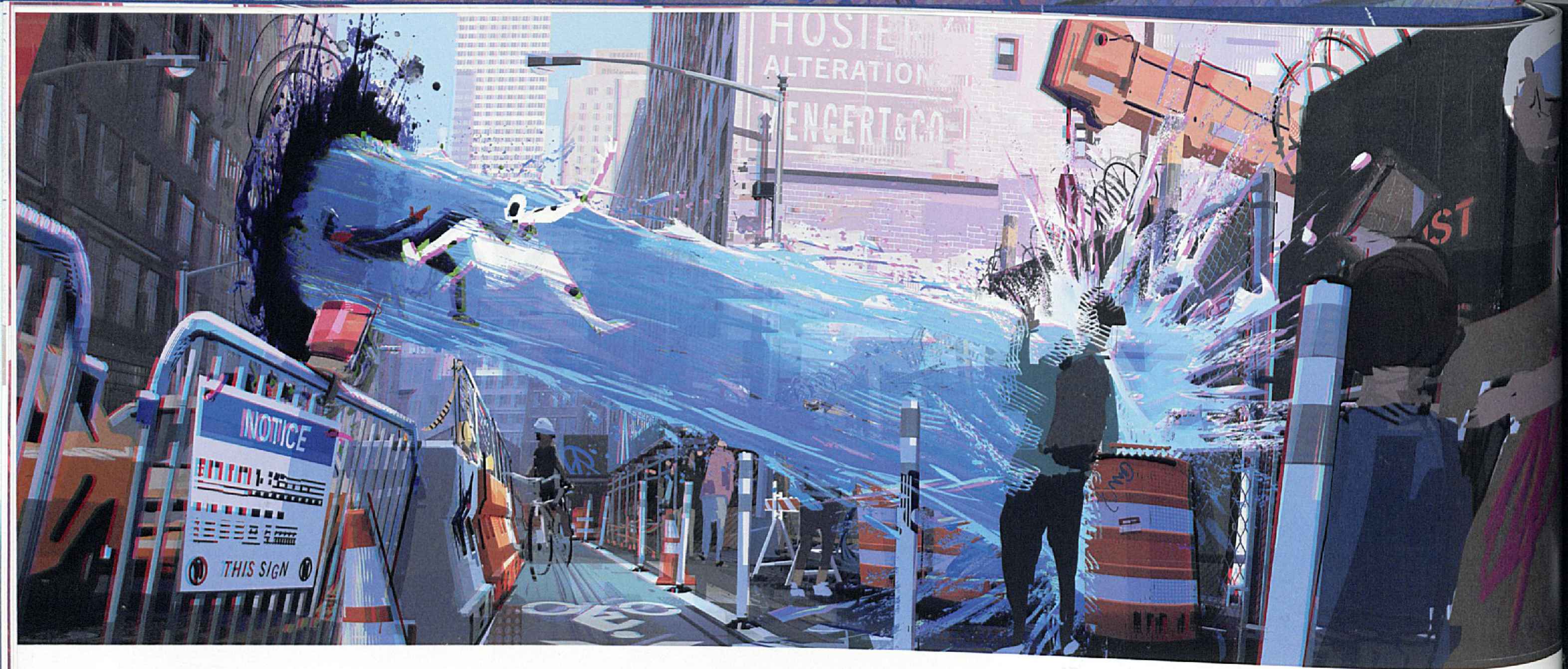


LEFT:
KRISTAFER ANKA

TOP:
WENDELL DALIT

MIDDLE:
KAT TSAI

BOTTOM:
KAT TSAI



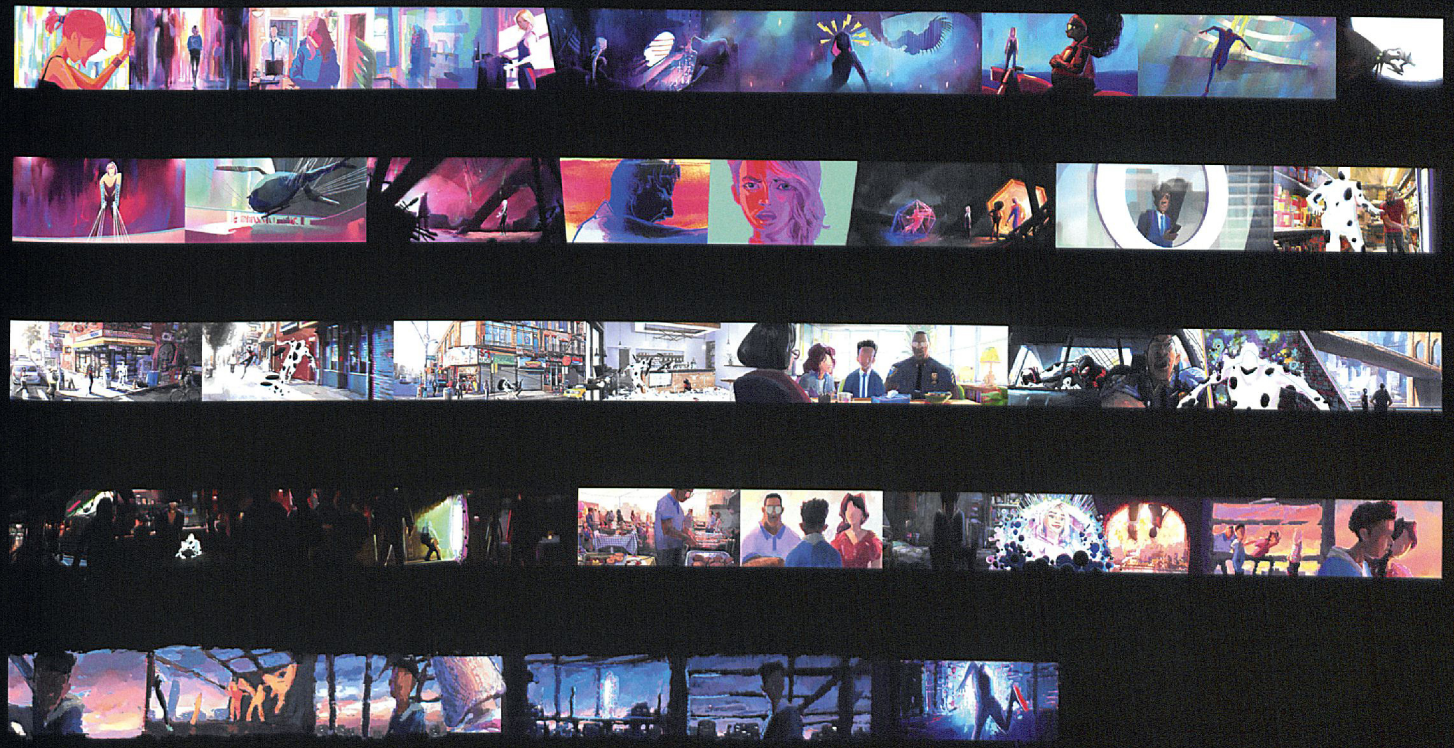
go into those worlds and actually step inside one of those comic books, with the eclectic media becoming a tangible part of what those worlds are made out of."

Joaquim Dos Santos says he feels fortunate to have been able to join the project right at the tail end of the first movie. "They were still wrapping the first film when I got my first glimpse at what was really going down, and my mind was absolutely blown," he says. "I have been a big fan of animation and comics all my life, and this project embodied all those influences and took the art form to a whole other level. So, I was in—hook, line, and sinker.

"One of the greatest assets of being in a Lord and Miller production is that everybody has a voice in the room," Dos Santos continues. "If an idea is working or playing, it doesn't matter where it came from. It gets put in. We've often joked about the fact that as three directors, we each have our own individual superpowers. Justin K. Thompson has an amazing eye for design and knows how to push design, especially when you're visiting all these different worlds. Kemp is obviously an amazing writer. He has this fantastic backlog of work that I think has received every accolade and deserves even more, because he's an absolute virtuoso. My own background is as a story artist, so I am about telling stories through visual camerawork. We are constantly checking each other's work and showing each other what we are doing, and everybody has a say. It's a very democratic process.

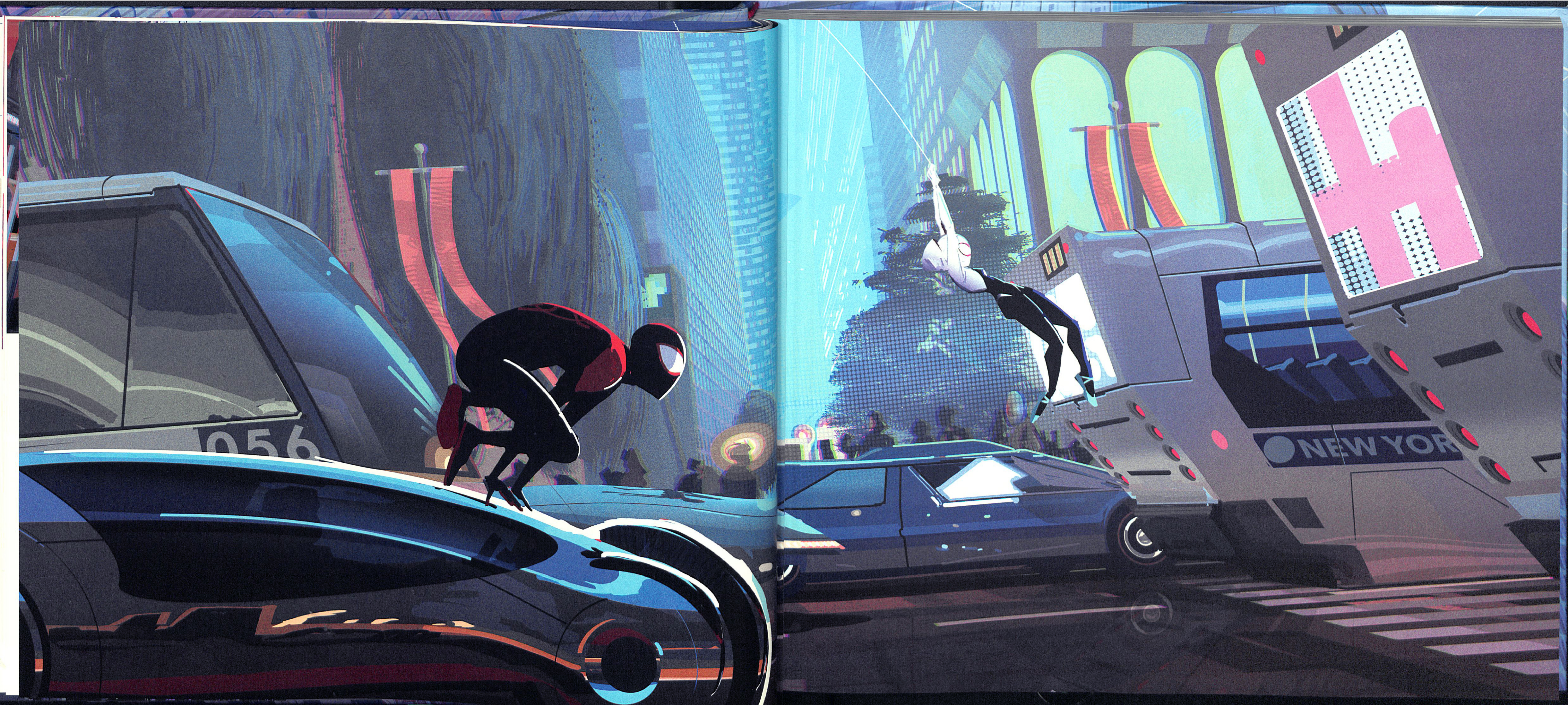
"This film is a combination of so many techniques that come together to create his look, and it doesn't conform to any one rule. It can kind of do whatever it needs to do!" adds Dos Santos.

ABOVE:
MIKE McCAIN

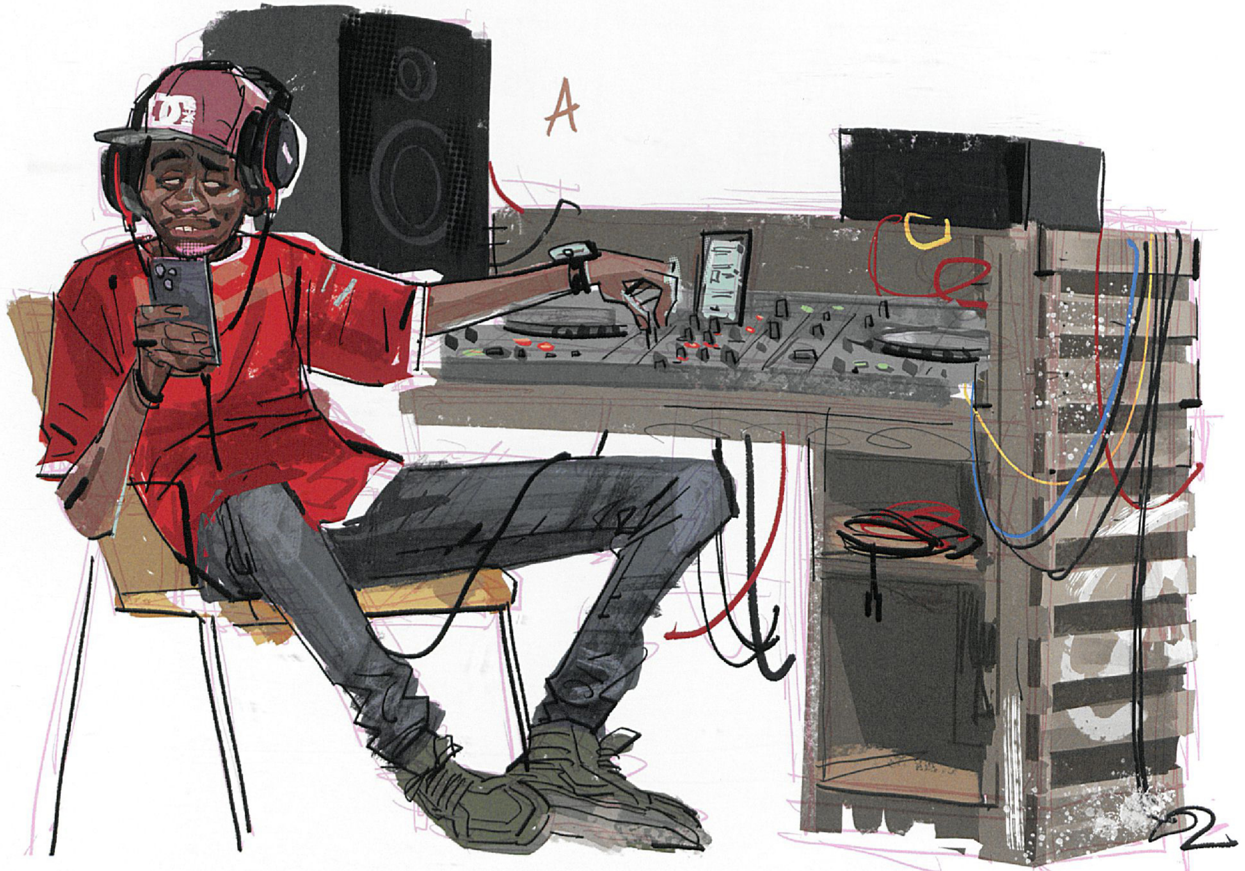


ABOVE:
DAVE R. BLEICH

FOLLOWING SPREAD:
PATRICK O'KEEFE



056
NEW YOR

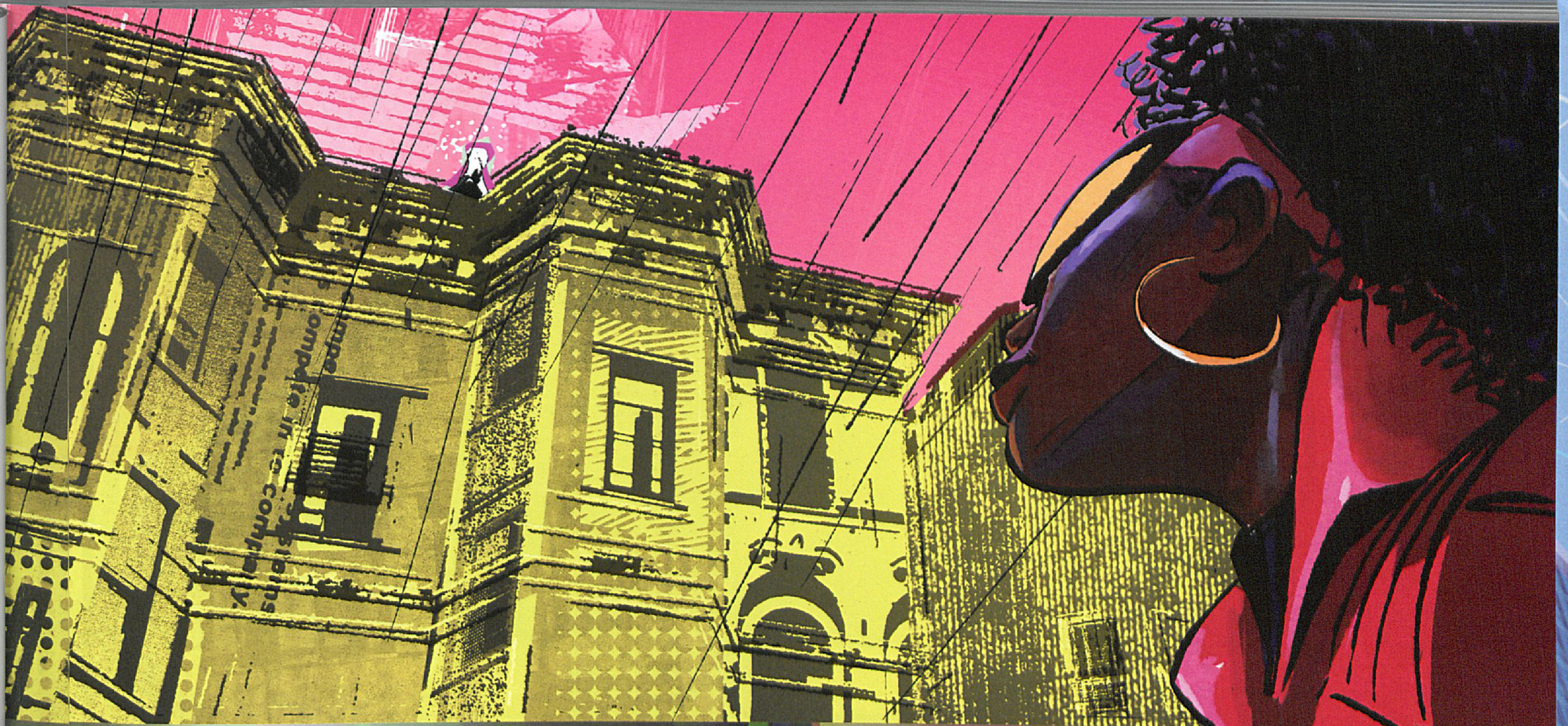


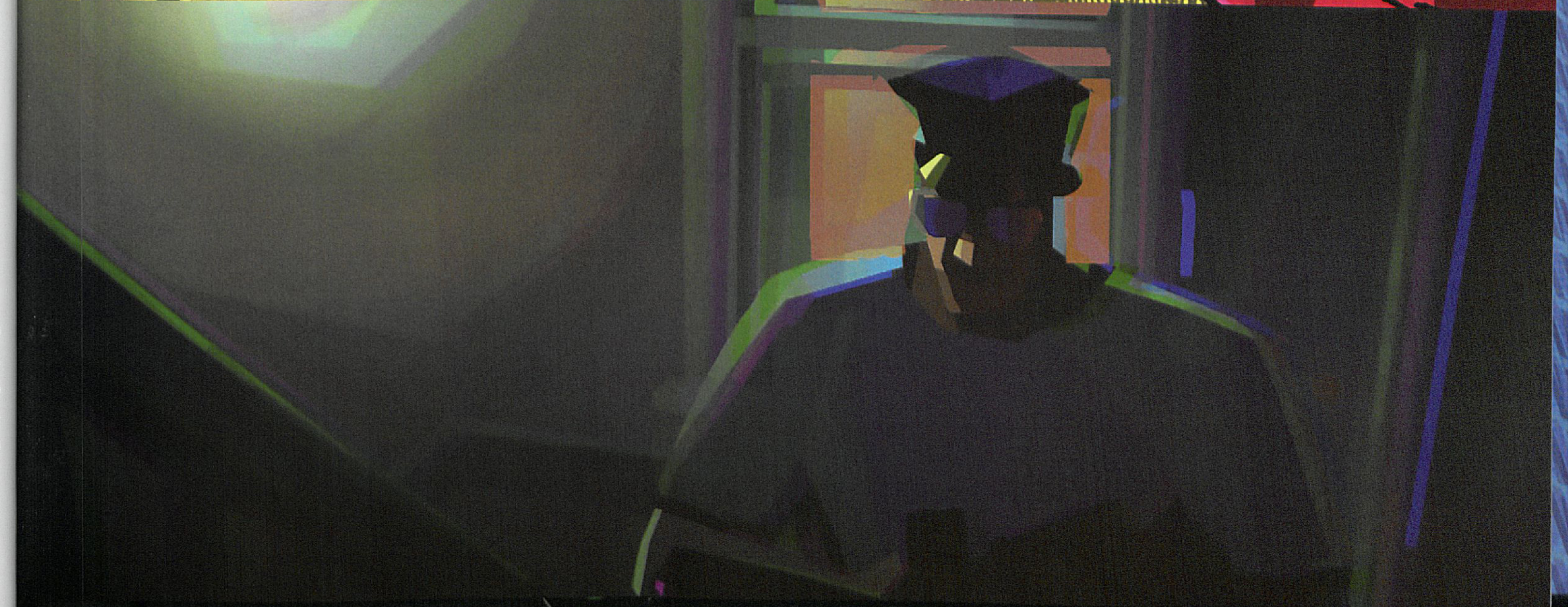
ABOVE:
JESÚS ALONSO IGLESIAS

OPPOSITE (TOP):
WENDELL DALIT

OPPOSITE (BOTTOM):
PETER CHAN

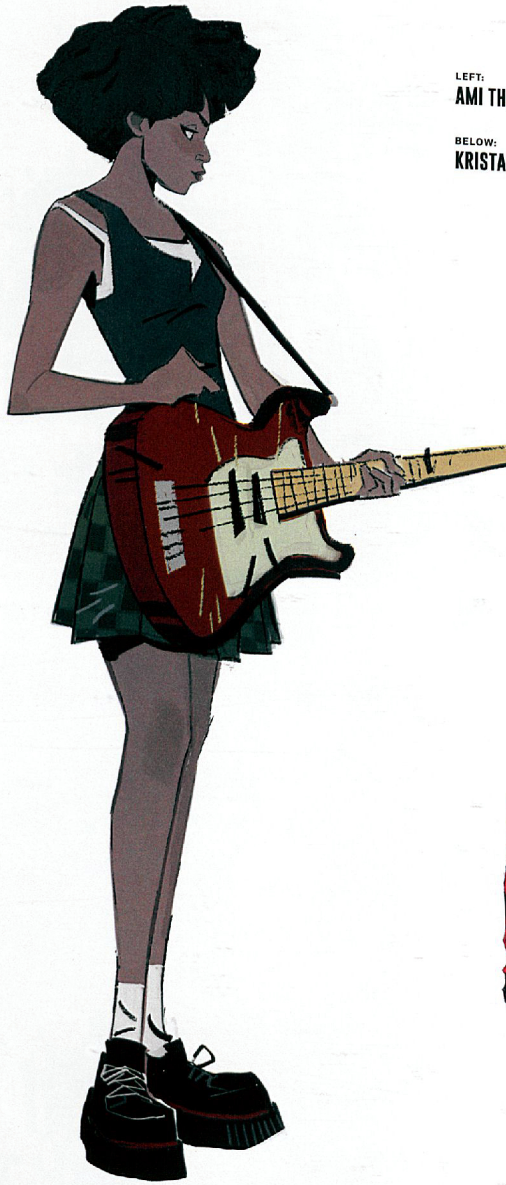
Powers compares directing a massive animated movie like *Spider-Verse* to jumping onto a high-speed train that won't stop for you. "You have to learn a lot of material fast," he notes. "Making any animated film is a tremendously collaborative process, and I jumped at the opportunity to work with such an incredibly talented group of people. I believed that they really shifted the paradigm in the world of feature animation. *Into the Spider-Verse* was a movie that was not only technologically beautiful, but also had a story that was so full of heart."

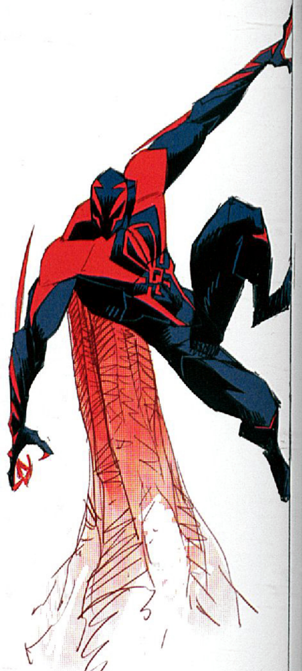




BRIDGING THE PAST AND FUTURE

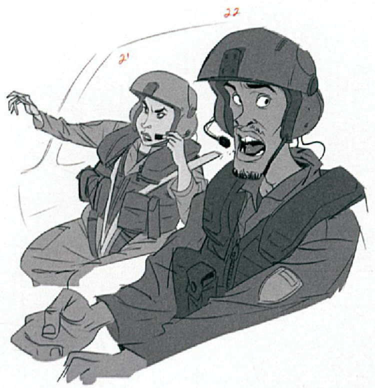
The film's production designer, Patrick O'Keefe, who also contributed to the first *Spider-Verse* movie as an art director, mentions how the new technologies developed at Sony help bridge the gap between a more stylized 2-D look and the state-of-the-art CG visuals. "There was a time when everybody just drew on paper, and you could feel each artist's intention and hand," he says. "To make a film of this scale and scope, we need to make it through a CG pipeline. It's also intrinsic to the style of the storytelling, and yet we want these traditional techniques married to this futuristic modern-day technology. So new tools are being made to outline our characters with ink lines as they're moving through space; instead of shaders that just sit on the character, they bleed and blend like wet-on-wet painting." (Referring to painting directly on top of wet paint without allowing the lower layer to dry.)



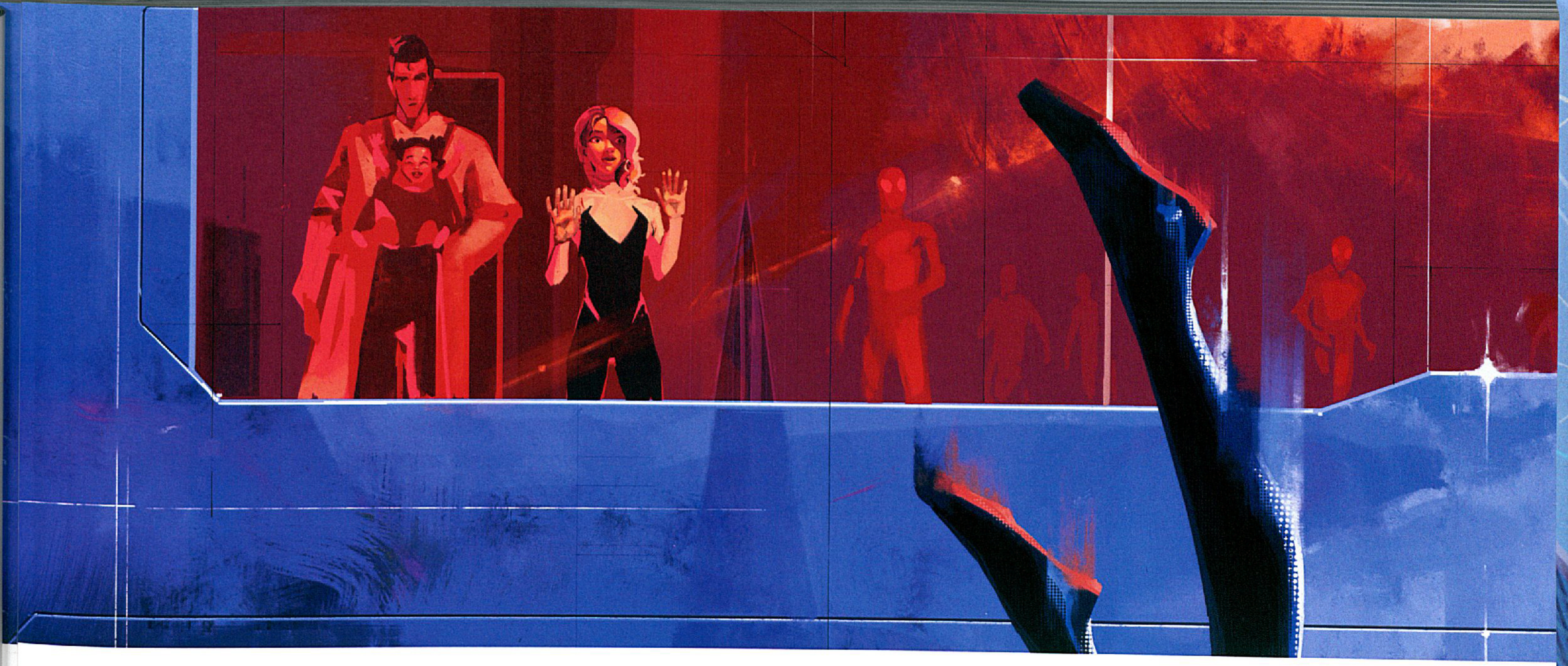


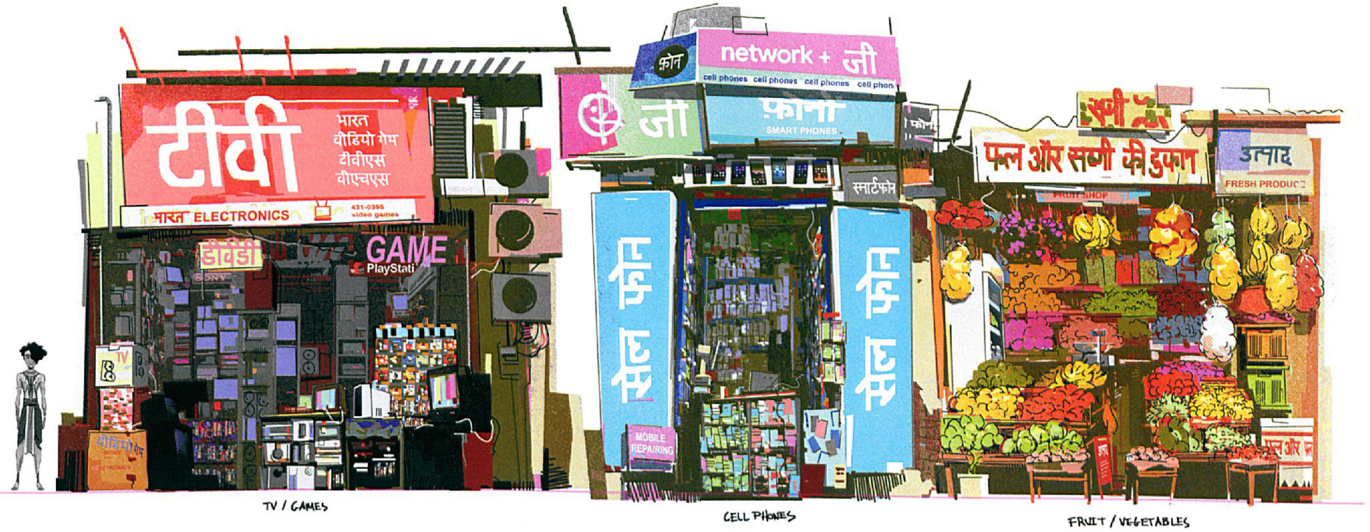
LEFT:
AMI THOMPSON

BELOW:
KRISTAFER ANKA



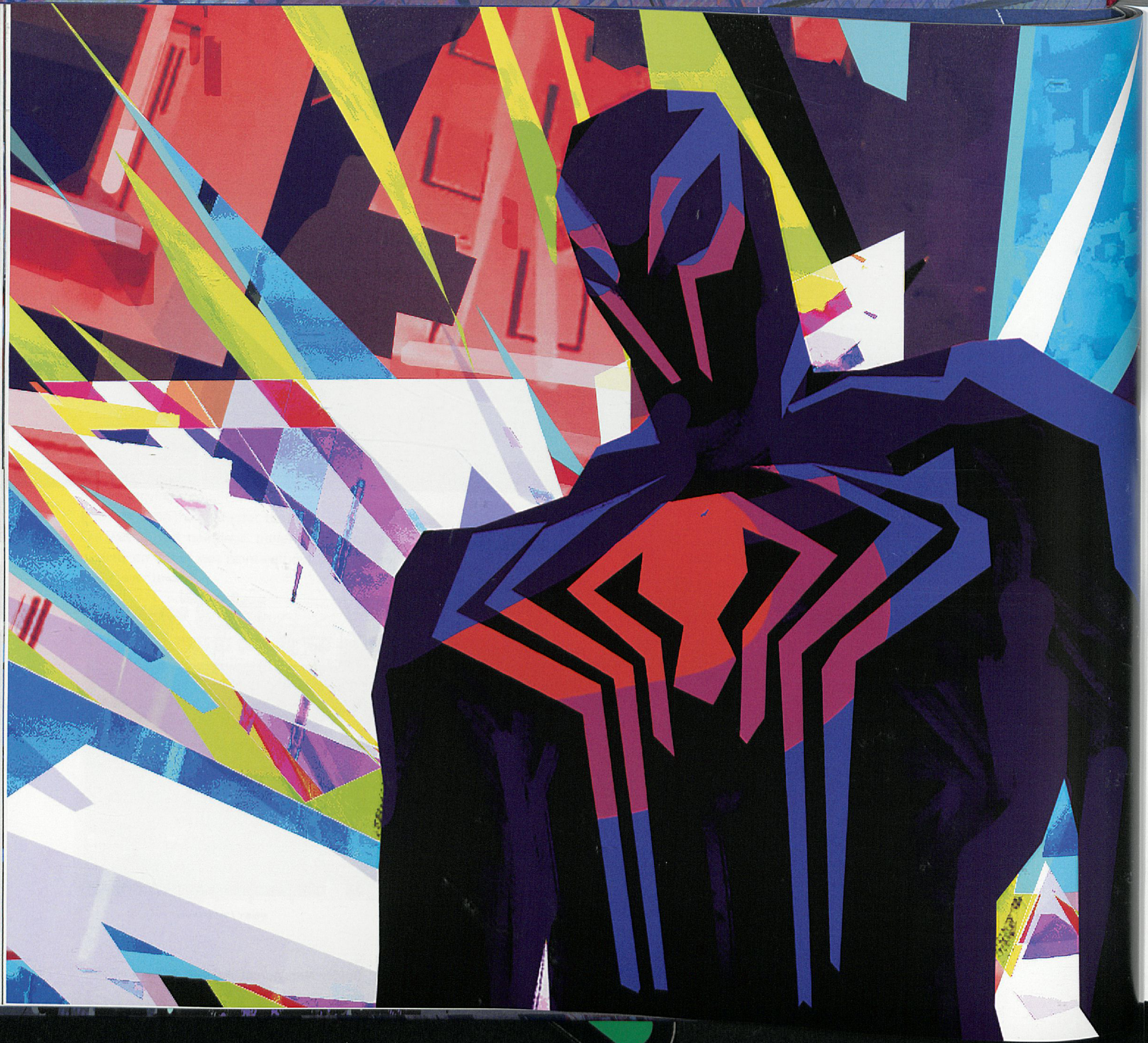
LEFT:
HETHE SRODAWA

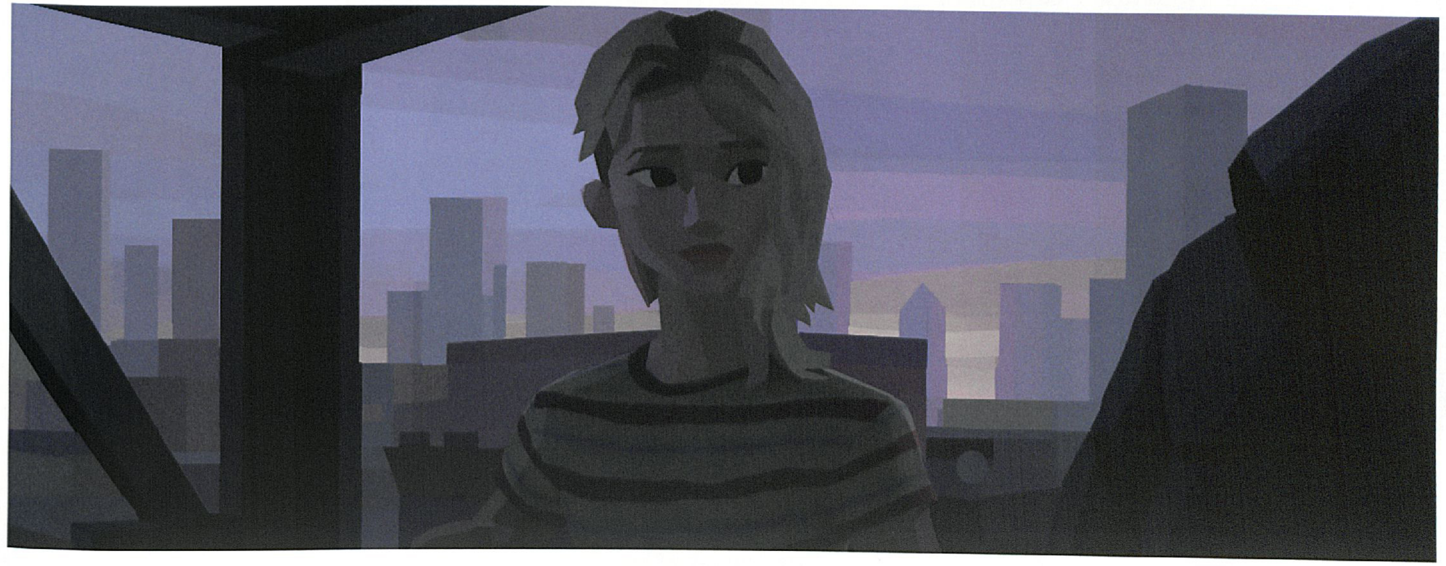



टीवी
भारत ELECTRONICS
GAME
network + जी
फल और सब्ज़ी की दुकान
FRESH PRODUCE
MOBILE REPAIRING
TV / GAMES
CELL PHONES
FRUIT / VEGETABLES

ABOVE:
JAY THAKUR

RIGHT:
ZAC RETZ





ABOVE:
PETER CHAN

OPPOSITE:
MIKE McCAIN

Art director Dean Gordon adds, "One of the biggest challenges and rewards of this project has been figuring out how to develop the clear visual identity and signature of each one of the worlds we visit. That means the way we think about each world and construct the images has to be really different. The great thing is that we don't have to worry about doing something that won't be possible. Our mission is to create the art and then hand it over to the technical departments, and they have been able to recreate these vivid, different illustration styles in CG. We are able to let the artistry drive and inspire what's up there on the screen rather than be constrained by what the technology can and can't do."

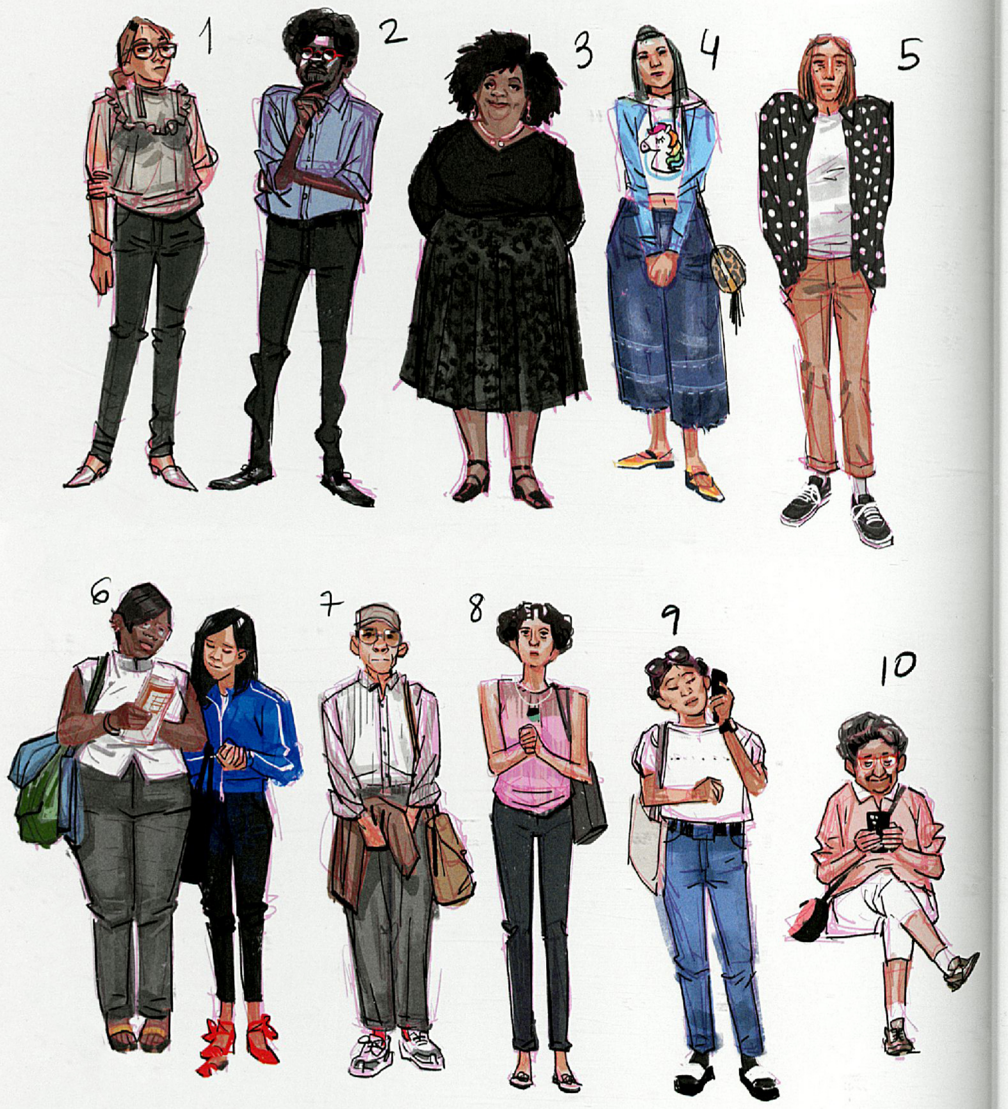
"Some of the new characters or the updated versions of the old ones are certainly more graphically bold," says head of character animation Alan Hawkins. "The amount of angularness of some of the designs and the overall scope and scale is so much larger. We're going to worlds we have never been to, and each one of these worlds comes with special rules, circumstances, and design sensibilities. We continue to refine things that worked and showcase the elements that didn't get as much attention in the first movie. In addition, when it comes to the acting and complexity and depth that everyone is going for, it's a lot harder. Each character has many layers of wants and needs based on their individual relationships and pressures. We had to really dig into our themes and ideas, because the most subtle variations in a character's motions can send different messages to the audience."

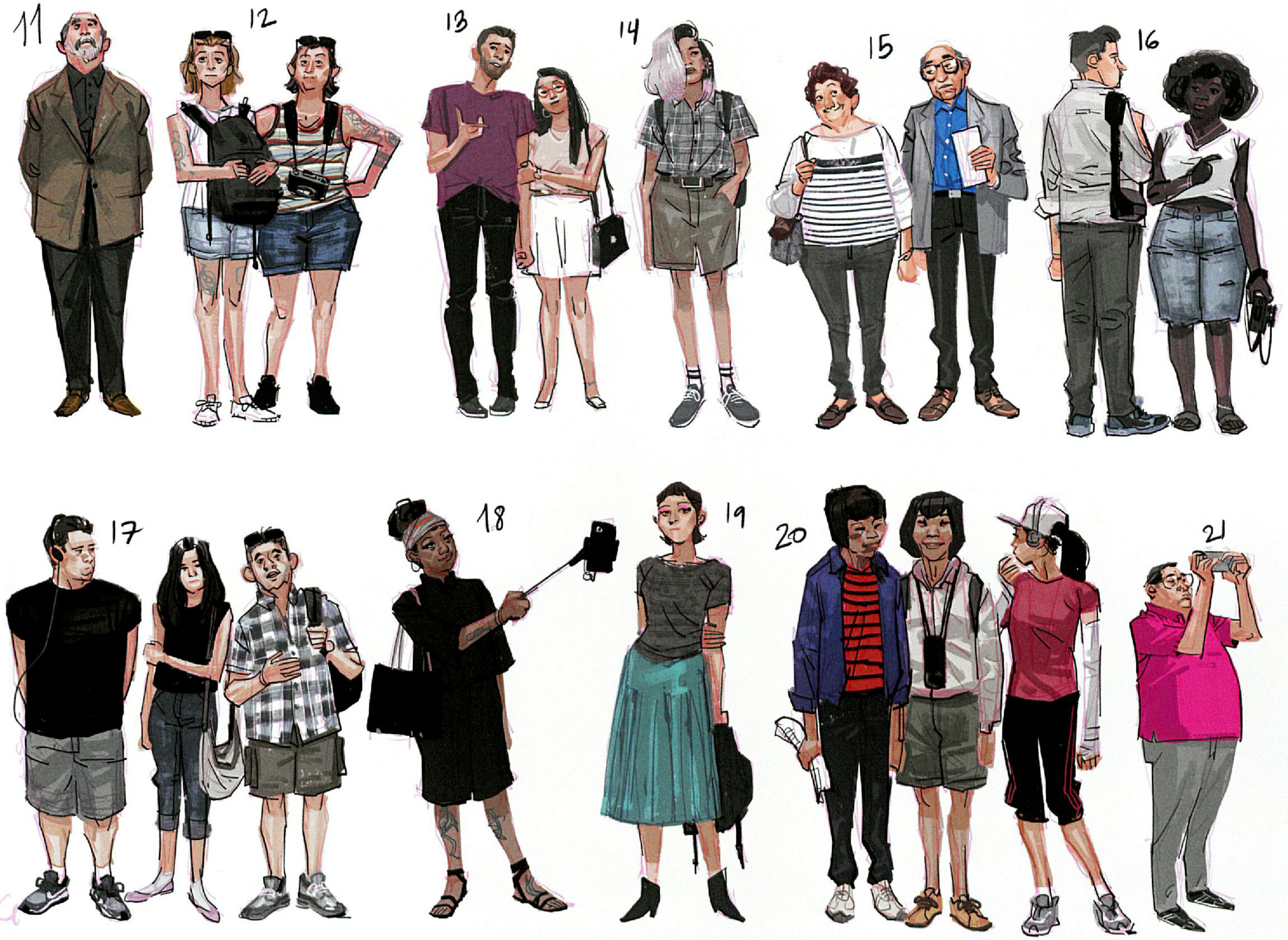
Visual effects supervisor Mike Lasker points out, "Creating visuals that push beyond the boundaries of imagination into realms never before seen on film is extremely exciting, and at the same time immensely challenging. Every world in *Across the Spider-Verse* introduces its own stylistic personality, and as artists, we not only have to learn how to construct these worlds, but move through them and bring them to life."

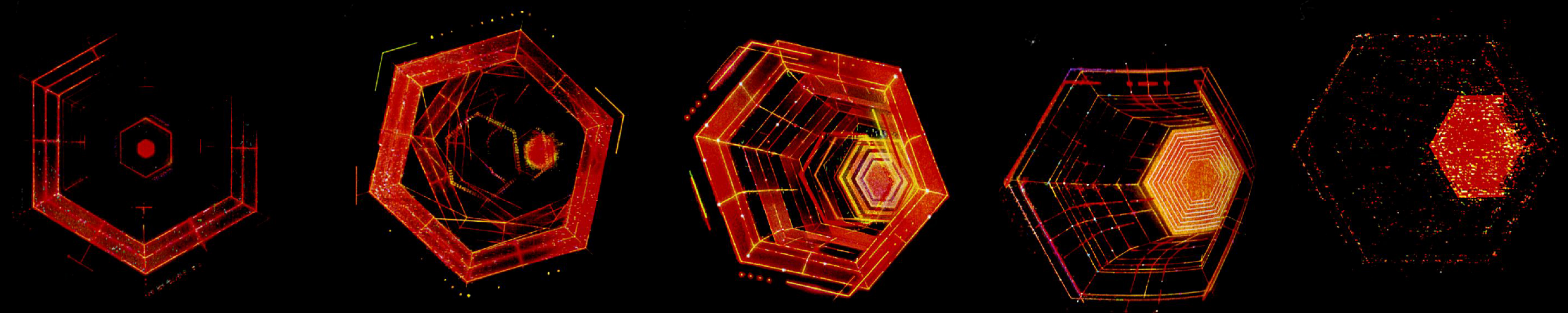
The film's head of story, Octavio E. Rodriguez (co-director of the 2021 feature *Ron's Gone Wrong*), says it was exciting to reference classics such as *Akira*, *Blade Runner*, and the art of futuristic designer Syd Mead, as Rodriguez and his team researched the different corners of the Spider-Verse. He also praises the movie's efforts to represent different cultures, races, and countries around the world. "We have tried to be as authentic as possible with the various characters and cultures," he notes. "We offer this look at the parallel track of all these other Spider-Heroes in India, England, and other locations. I hope the audience comes away with the message that 'Life may be hard, but you've got to move right along and continue on your path. It's okay to ask for help!' It's really exciting to be working on a movie that you feel people are going to revisit and rewind to take in all the details."

THIS SPREAD:
JESÚS ALONSO IGLESIAS

FOLLOWING SPREAD:
PETER CHAN







A GUIDE TO THE CHARACTERS AND THEIR WORLDS

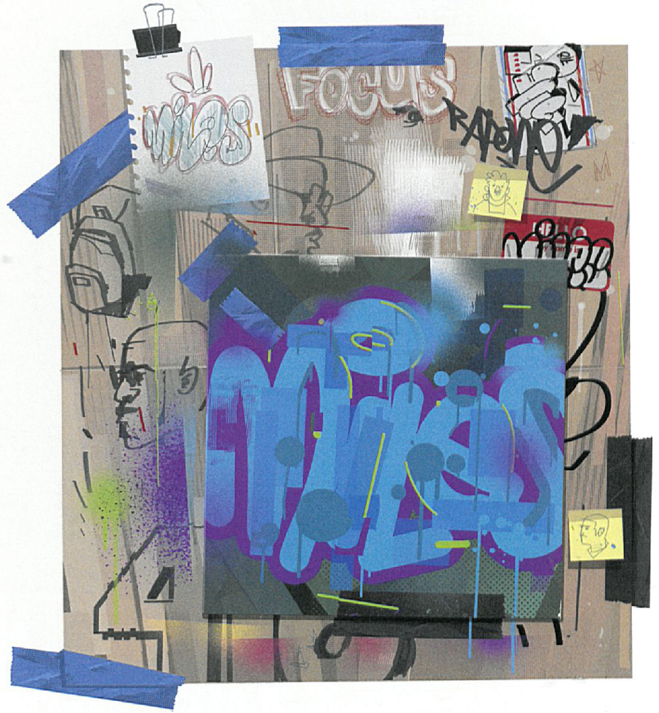
MILES MORALES
SPIDER-MAN

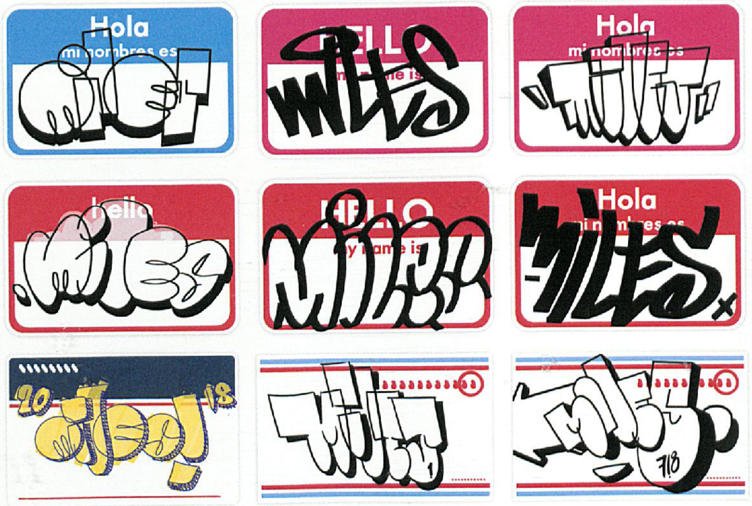
The son of a Black father and Puerto Rican mother, Miles Morales is still reeling from his first experiences as Spider-Man. In *Across the Spider-Verse*, he is about two years older and perhaps wiser after going through the challenges of his first year as a high school-age Super Hero.

"We pick up two years after the first movie ended, and we get to check in with where both Miles and Gwen are now," says writer-producer Phil Lord. "Miles has had a growth spurt, and that gave us the excuse to have a cool new character design. He's still trying to figure out what it's like to be this Super Hero. The trouble is, it was a lot easier when he had other people like him around, and now they're gone, so both Miles and Gwen are feeling the absence of folks who understand what they are going through."

As director Joaquim Dos Santos notes, "This is Miles's story. Everywhere we go and all the amazing worlds we visit are in service of his story. We want to chase everything in these worlds, like kids in a candy store, but we never lose sight of the fact that the audience is going to experience traveling through these kaleidoscopic worlds through Miles's eyes."

"Teenage boys can have pretty alarming growth spurts from age thirteen to fifteen, so we didn't want to be too subtle with the changes to Miles's face and physique," says character designer Joe Moshier. "We initially worked on the design for his face, doing our best to maintain the original appeal and charm of the original, younger Miles, but taking advantage of opportunities to add a little more tonal architecture to the overall

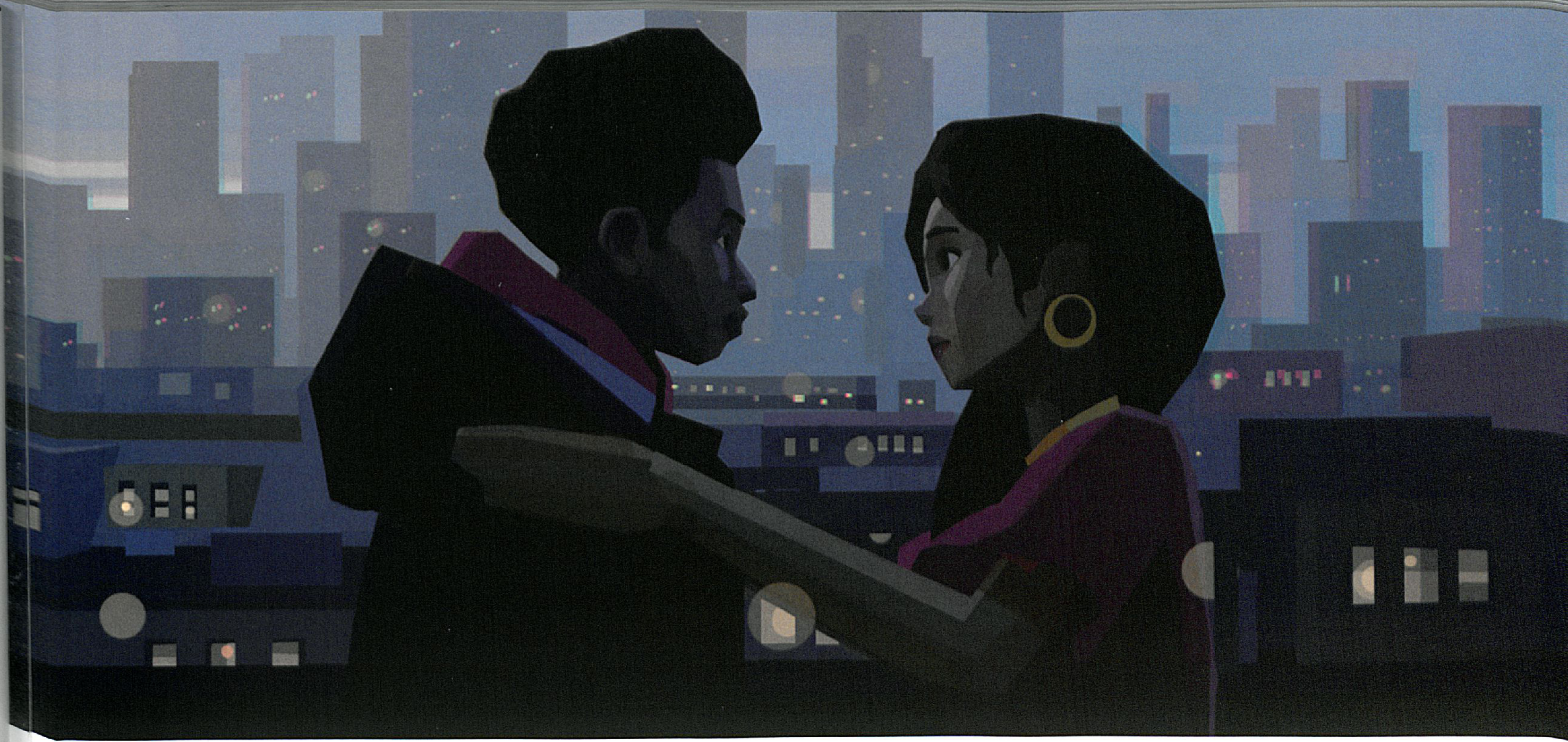


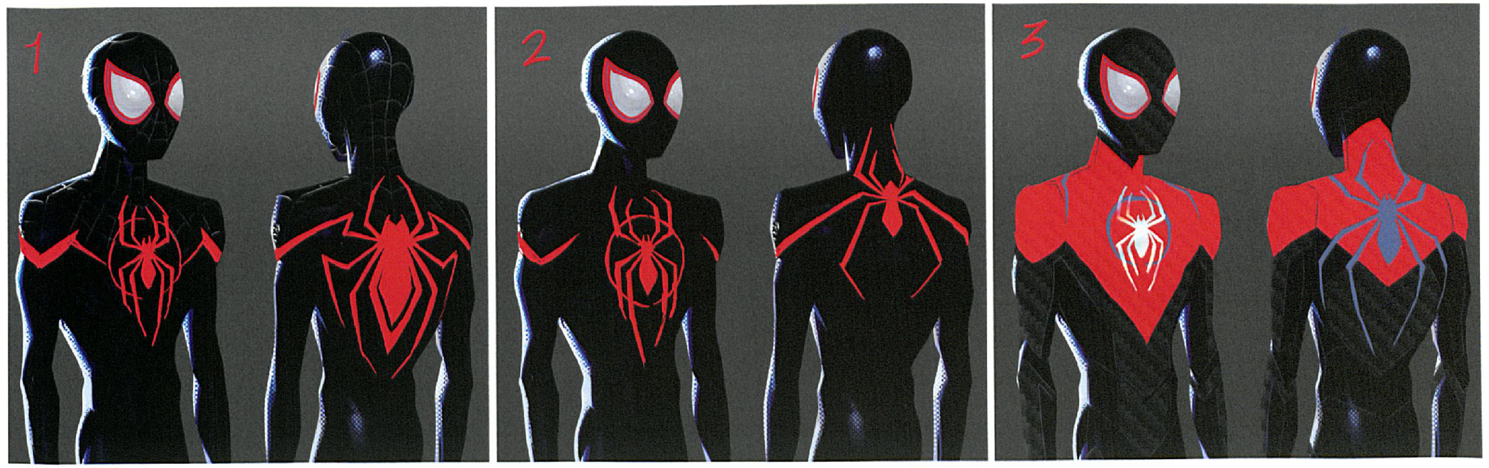


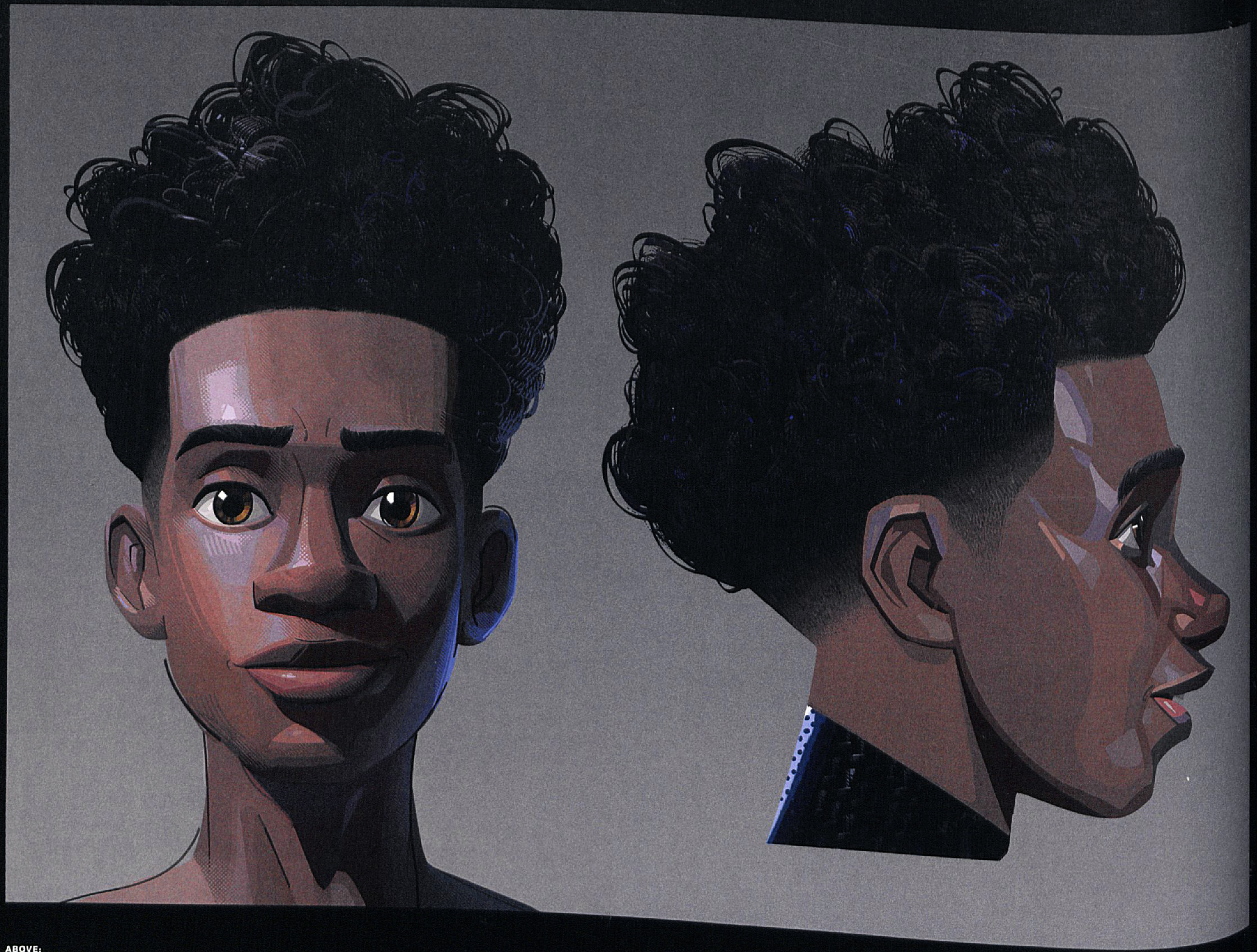
THIS PAGE:
PATRICK O'KEEFE

OPPOSITE (TOP):
PETER CHAN

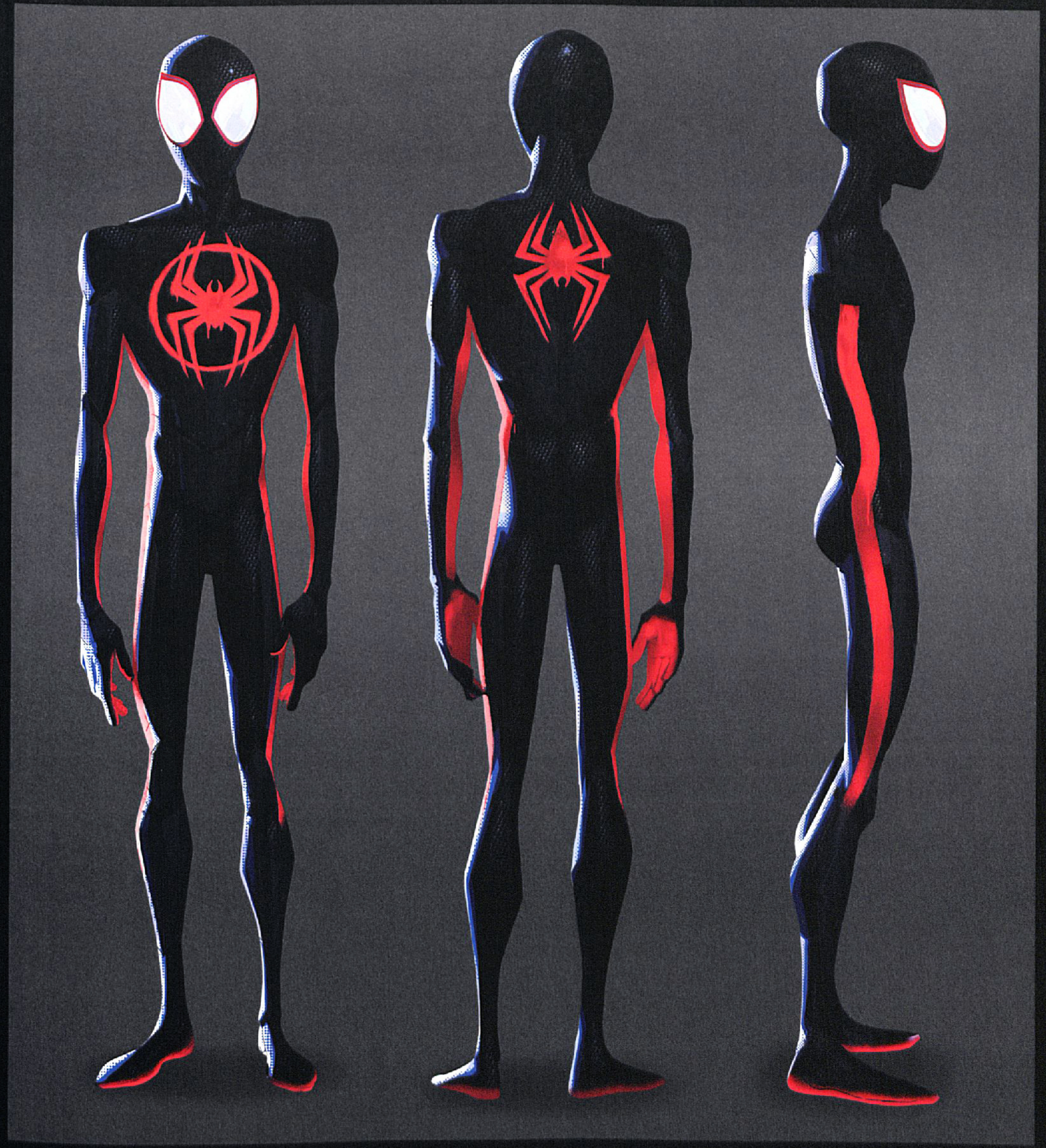
OPPOSITE (BOTTOM):
KRISTAFER ANKA



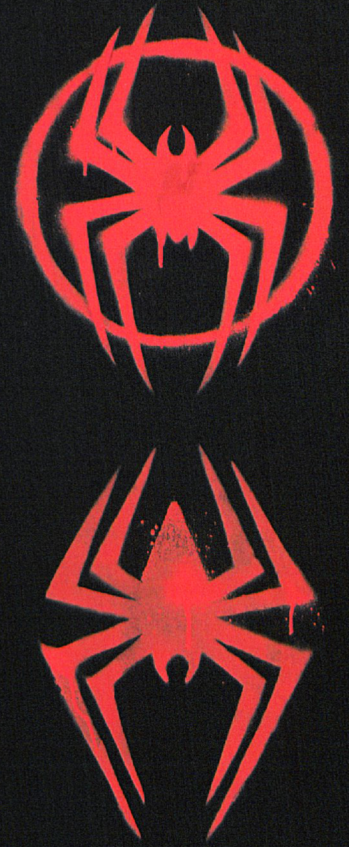




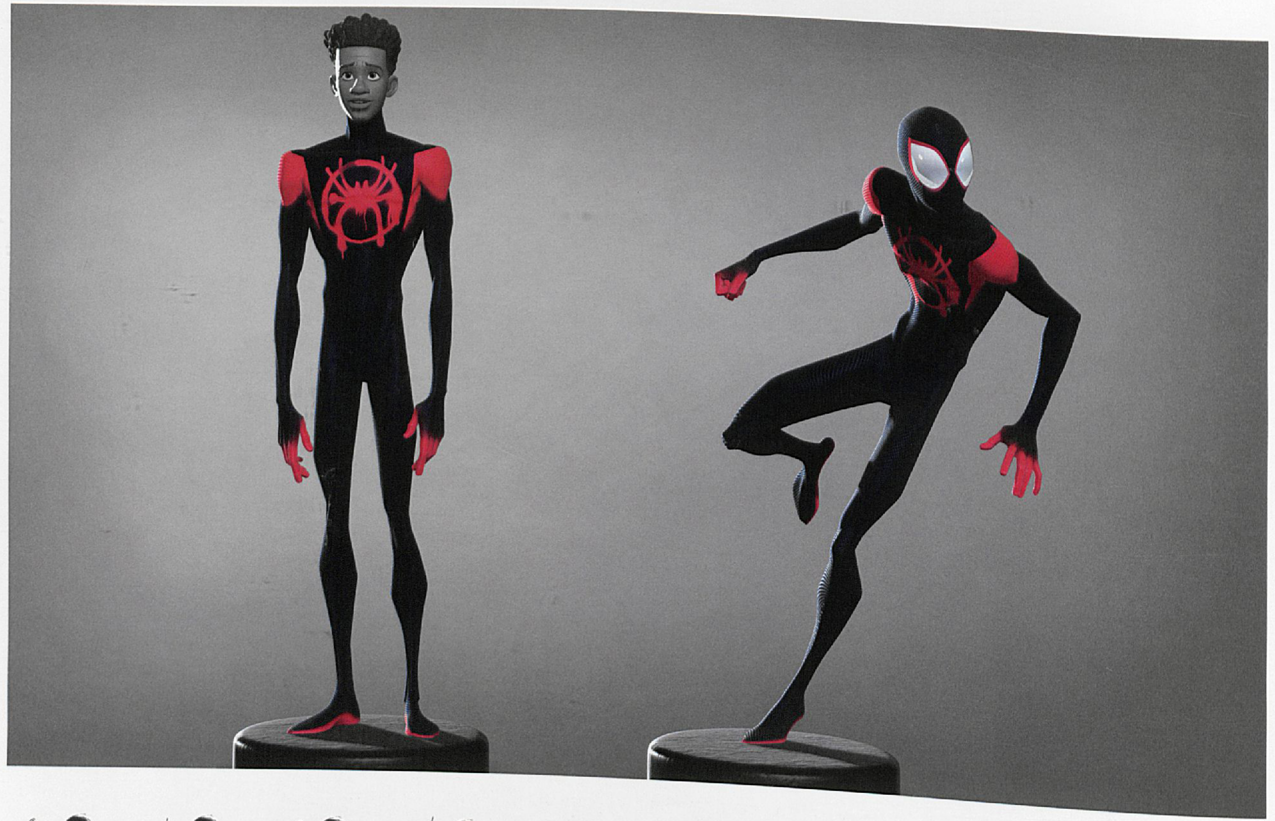
ABOVE:
WENDELL DALIT

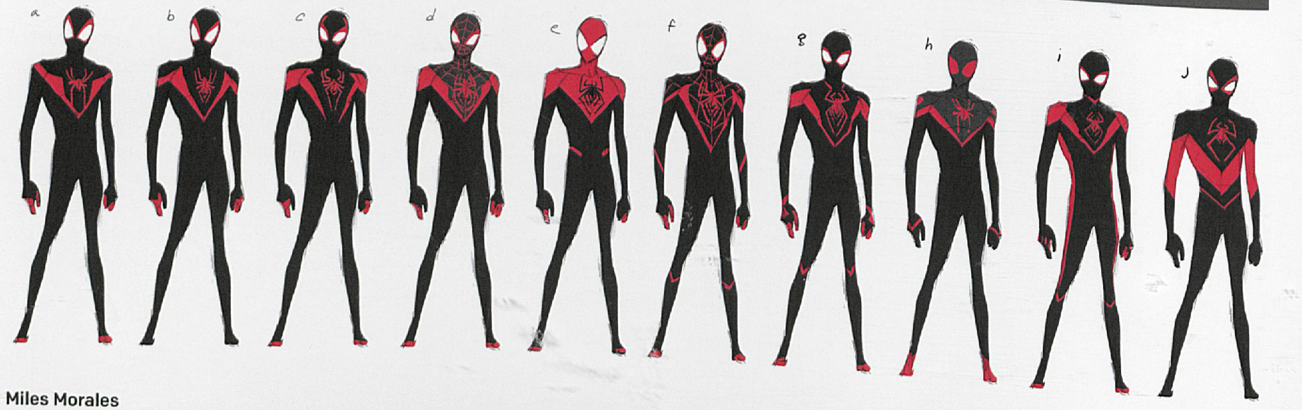


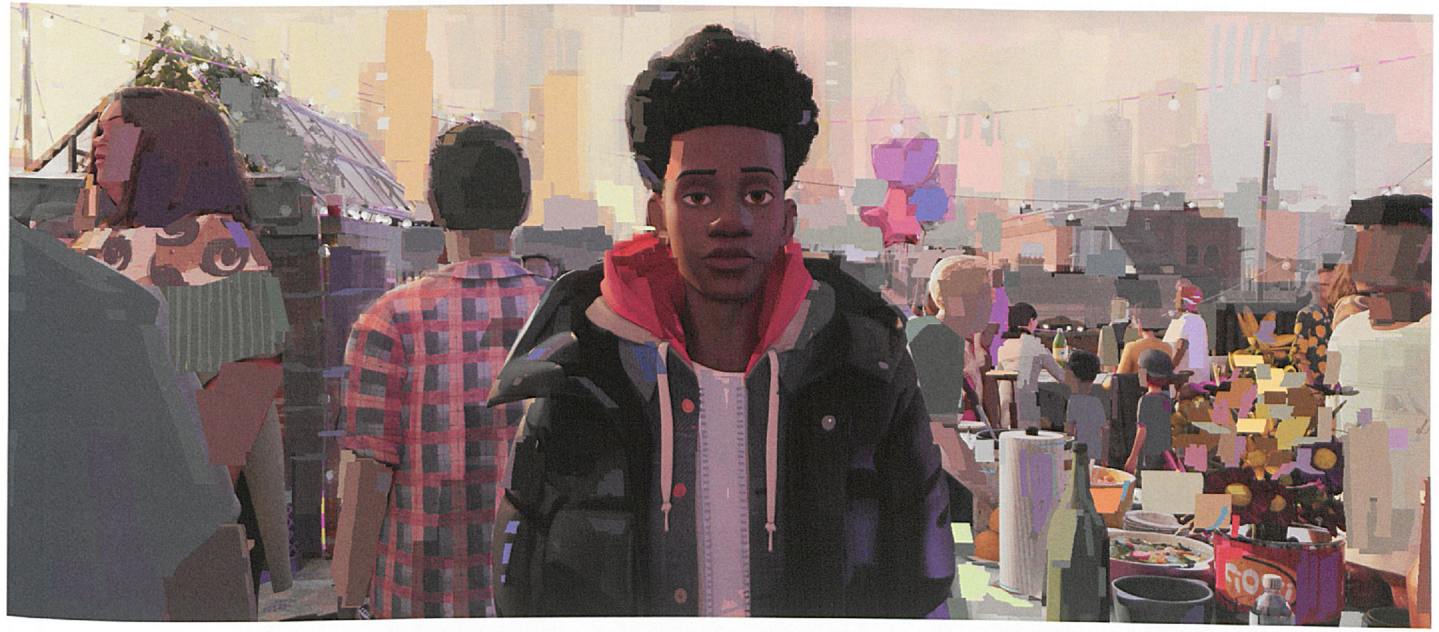
LEFT:
WILL COYNER

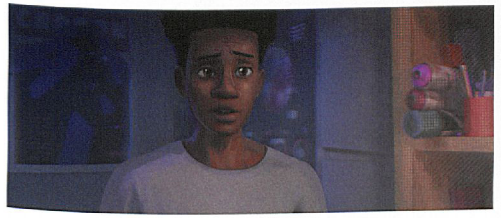


BELOW:
WILL COYNER









TOP:
DAVE R. BLEICH

ABOVE:
DEAN GORDON + WENDELL DALIT

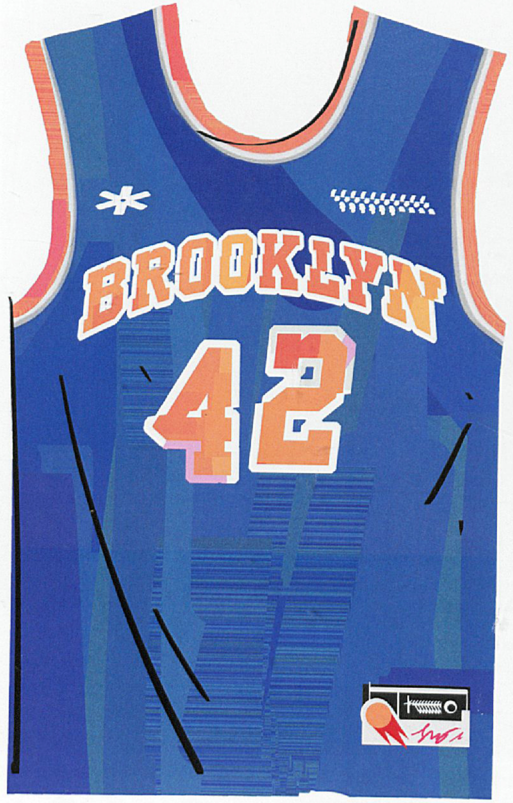
OPPOSITE (TOP):
OMAR SMITH

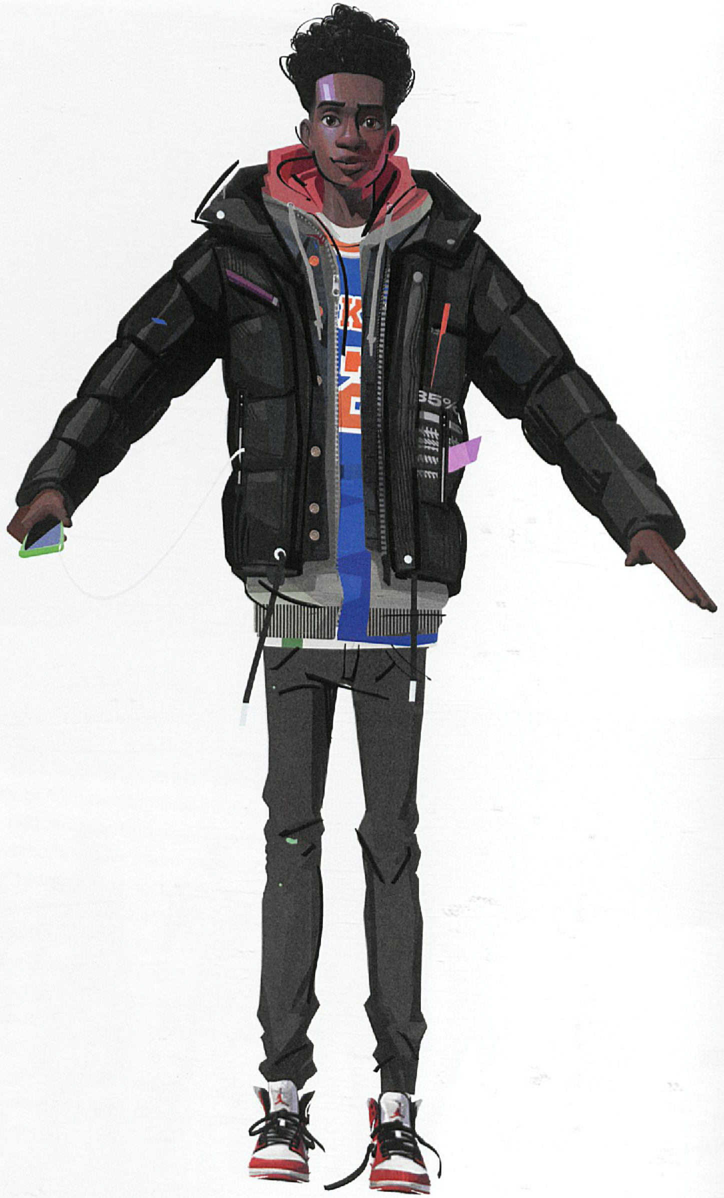
OPPOSITE (BOTTOM):
KRISTAFER ANKA

structure of his face and areas like his orbital bones under his brows (adding a little length). We used a similar approach to aging up his body. We studied high school photos of basketball player Kawhi Leonard and noticed he had wide shoulders that were already pretty developed. We ended up giving Miles much wider shoulders and made him about a foot or so taller, but he's still skinny—a little more muscular, but he hasn't filled out yet. In silhouette, you'll notice that Miles actually has a decent amount of negative space between his arms and his torso because his shoulders are a bit wider but his arms are still somewhat lanky."

Comic-book artist and designer Kristafer Anka (*X-Men*, *Captain Marvel*) recalls, "We spent months finding ways to mature the initial design, to find ways to show Miles had aged up, while also keeping all the things that previously worked. After about eighty-plus iterations, we arrived at something that felt sleek and cool while also keeping that handmade artistic touch that felt integral to the character."

Artist Brie Henderson, who designed the costumes for Miles in the movie, says she loved figuring out what clothes the main character would wear. "He's still just a kid, so he doesn't always put his determination and stubbornness in the right places," she notes. "It really made designing for him fun because there was a bit of duality there: He wants the world to see him for who he is, but there is still quite a bit for him to hide. Putting him in puffy jackets was just a delight!"

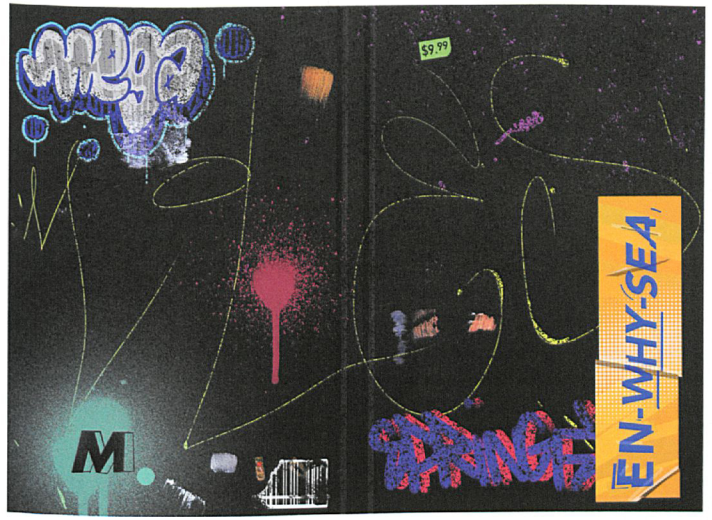

BROOKLYN
42

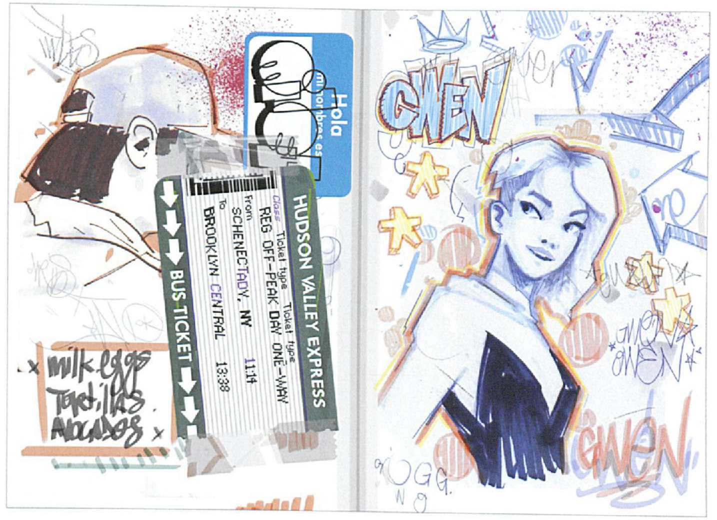


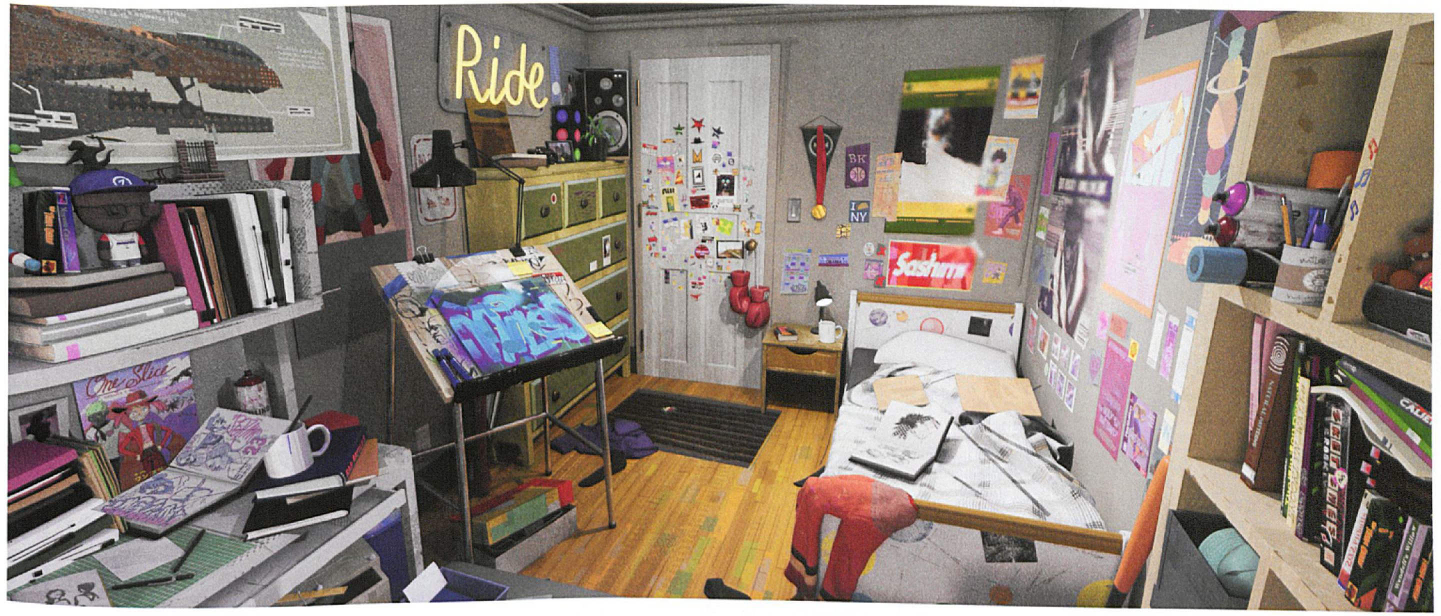
THIS PAGE:
TIFFANY LAM

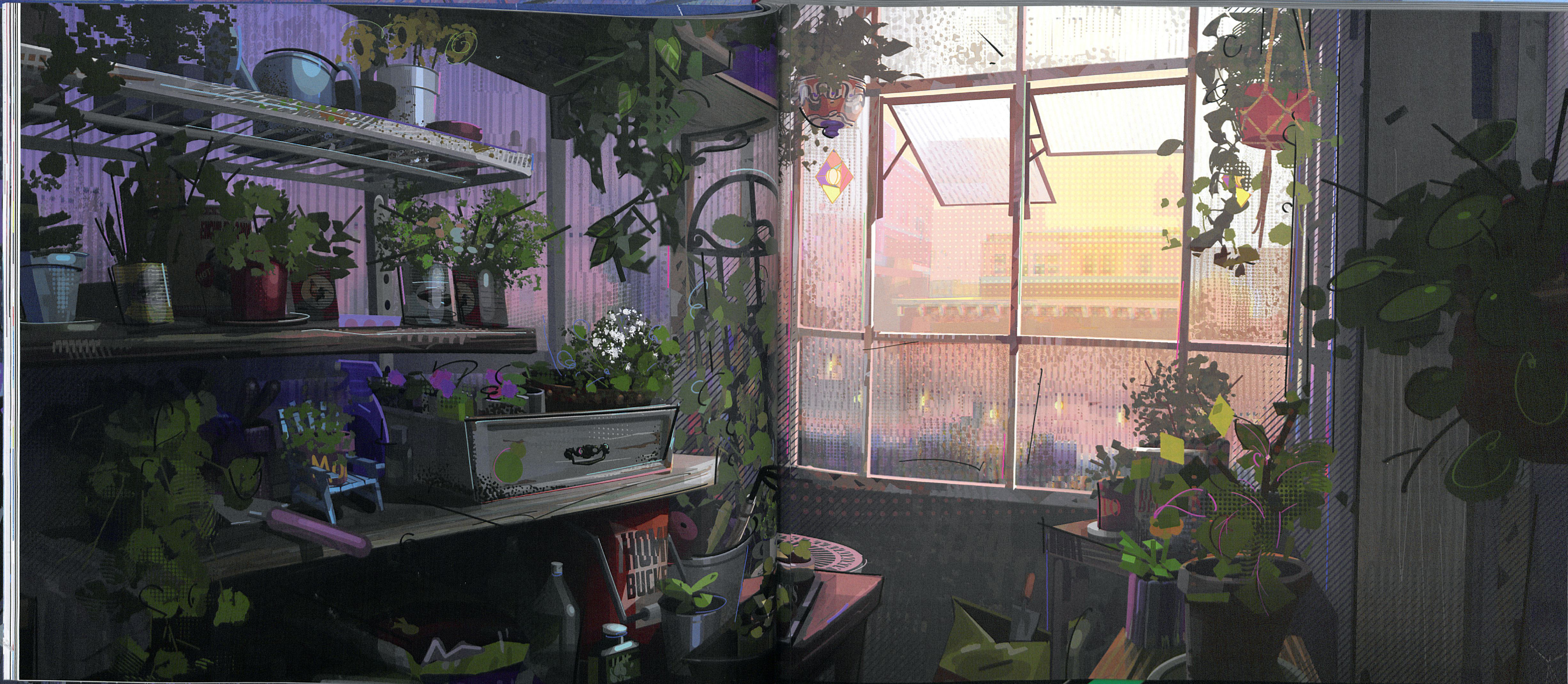
OPPOSITE:
PATRICK O'KEEFE

FOLLOWING SPREAD:
WENDELL DALIT


$9.99
EN-WHY-SEA
M


Hola
mi nombres es
HUDSON VALLEY EXPRESS
Class Ticket type Ticket type
REG OFF-PEAK DAY ONE-WAY
From
SCHENECTADY, NY 11:14
To
BROOKLYN CENTRAL 13:38
BUS TICKET
milk eggs
Tortillas
Aguacates
GWEN
GWEN



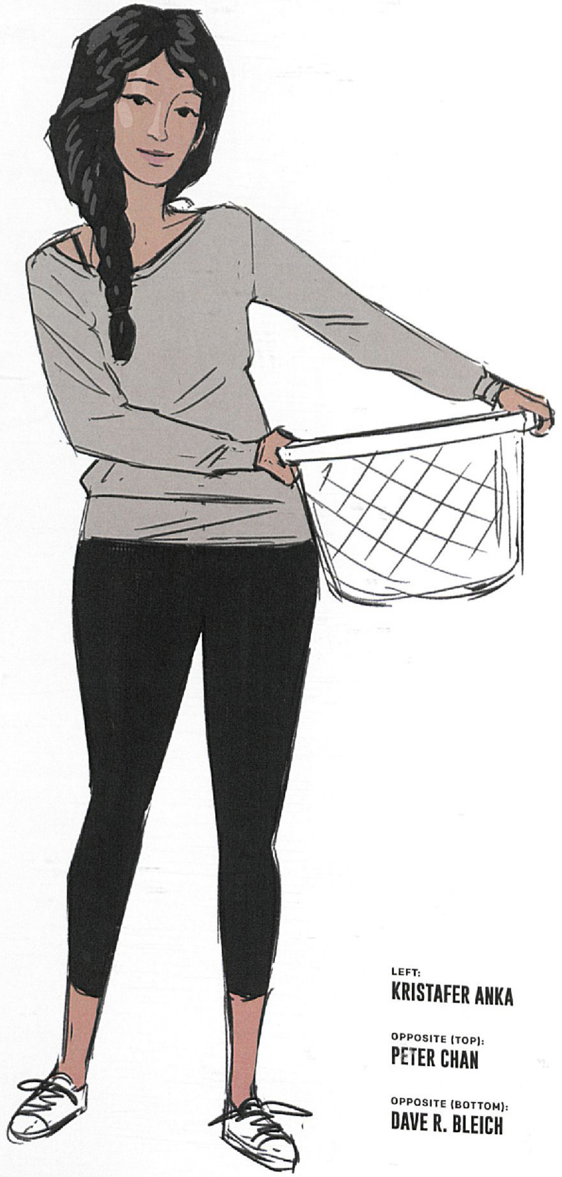

HOM
BUCK

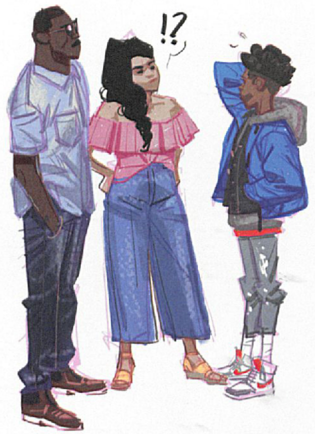
RIO MORALES

Miles's thoughtful, caring mother continues to play a key role in the Spider-Verse universe. She is still working as a nurse, and she continues to offer support for Miles when he feels overwhelmed and stressed out by all the wild challenges in his life.

"Miles and Rio have always been super close," says director Kemp Powers. "She has noticed that her son has become more distant, and that's a cause of great concern for her. She is a bit frustrated that he isn't following through and is seeming flaky and less reliable than he's ever been. She's also sad that Miles seems to be hiding things from her. And no matter how many lies he can tell her, she knows that she's being lied to. So Rio is in a very tough spot in this film."

Costume designer Brie Henderson notes, "Miles's parents made me think of my own mother, and uncles, and working on them was quite nostalgic! I love how much they love Miles and how much they want to support and show up for him."



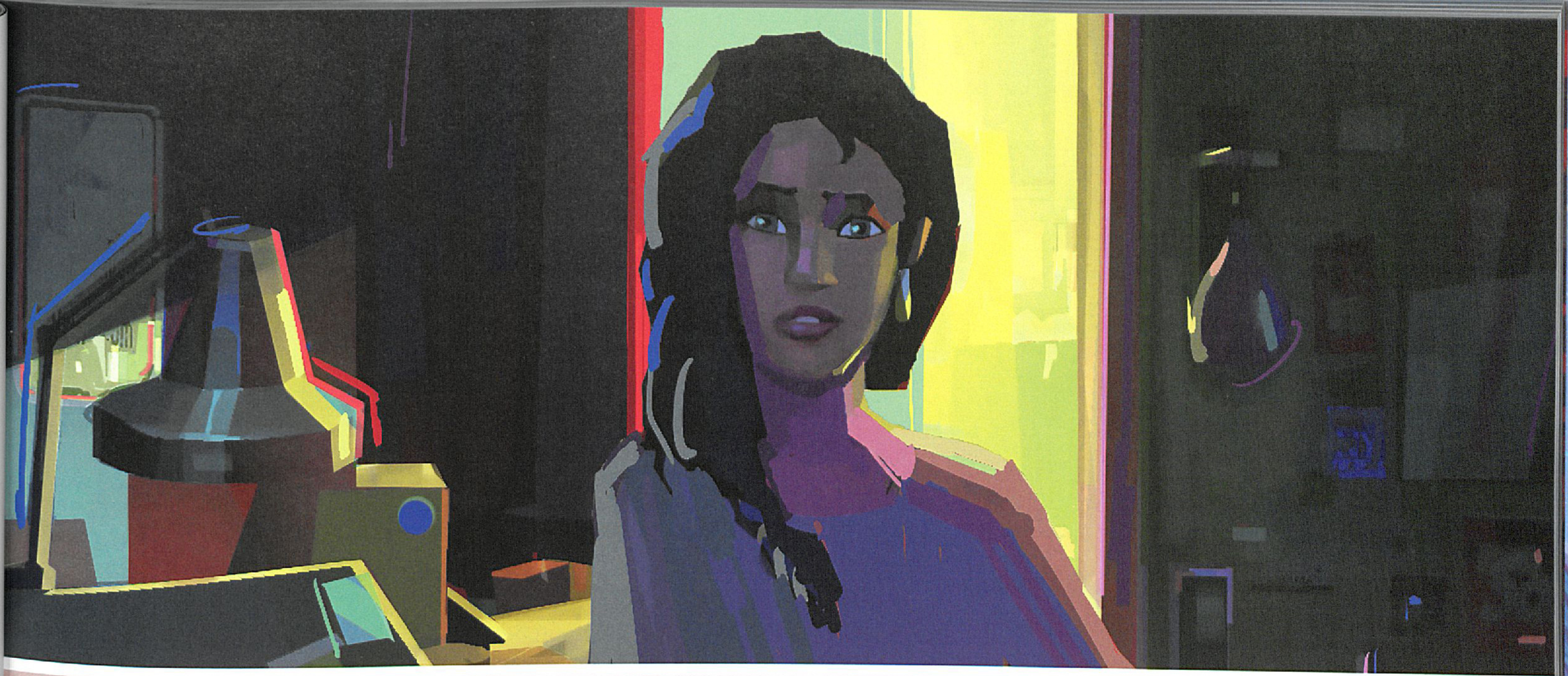


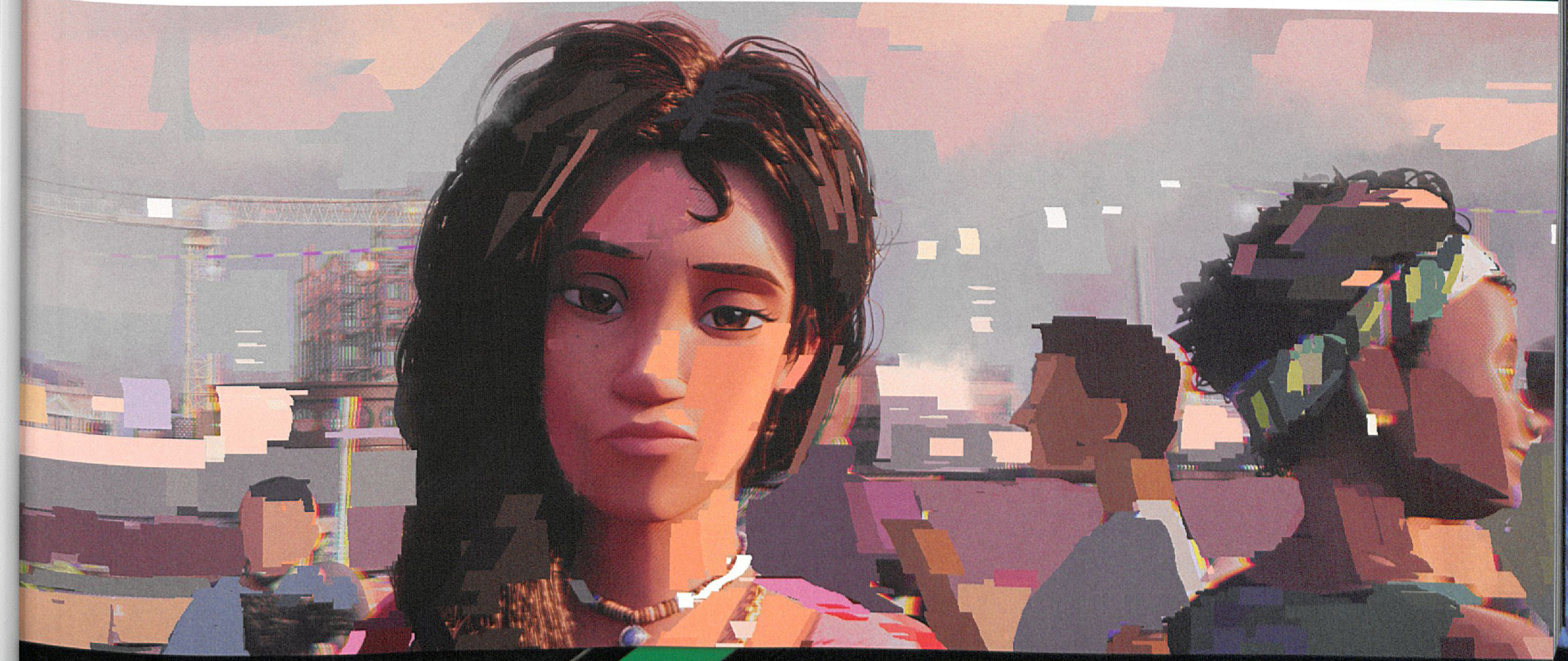
RIGHT:
JESÚS ALONSO IGLESIAS

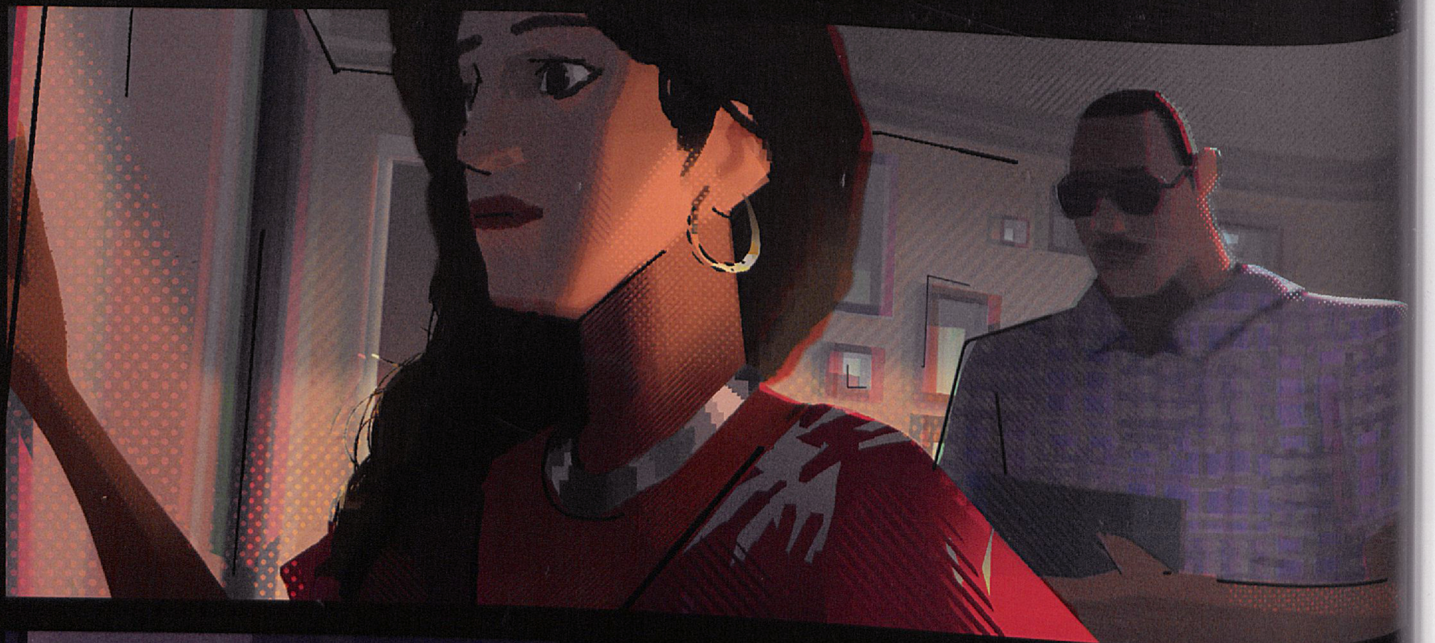
LEFT:
KRISTAFER ANKA

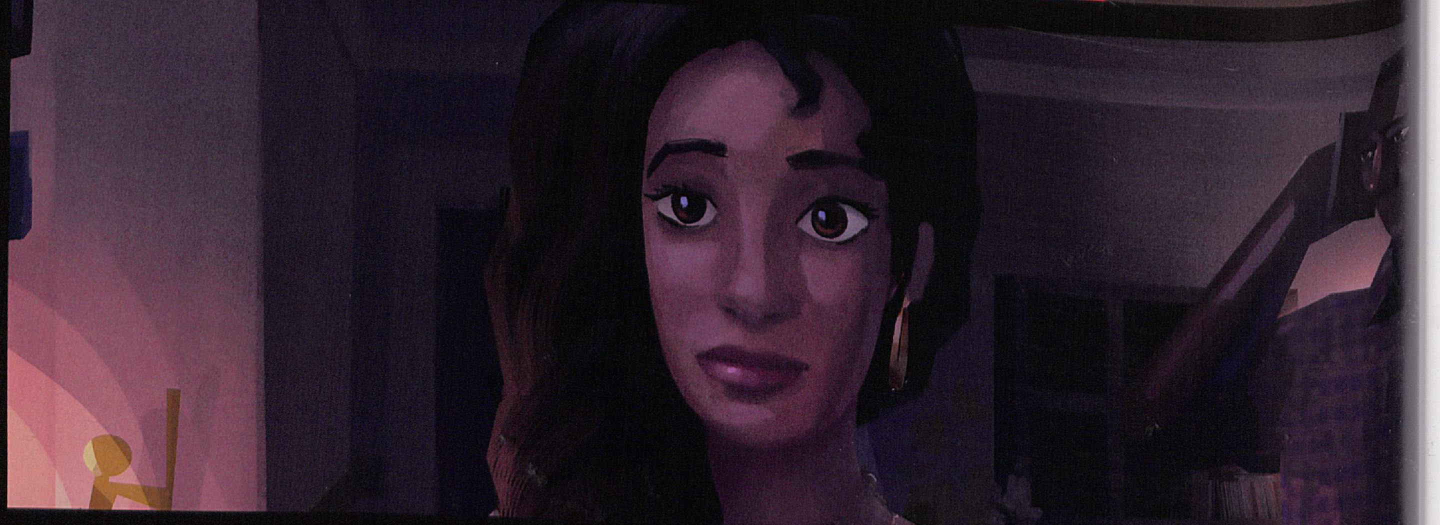
OPPOSITE (TOP):
PETER CHAN

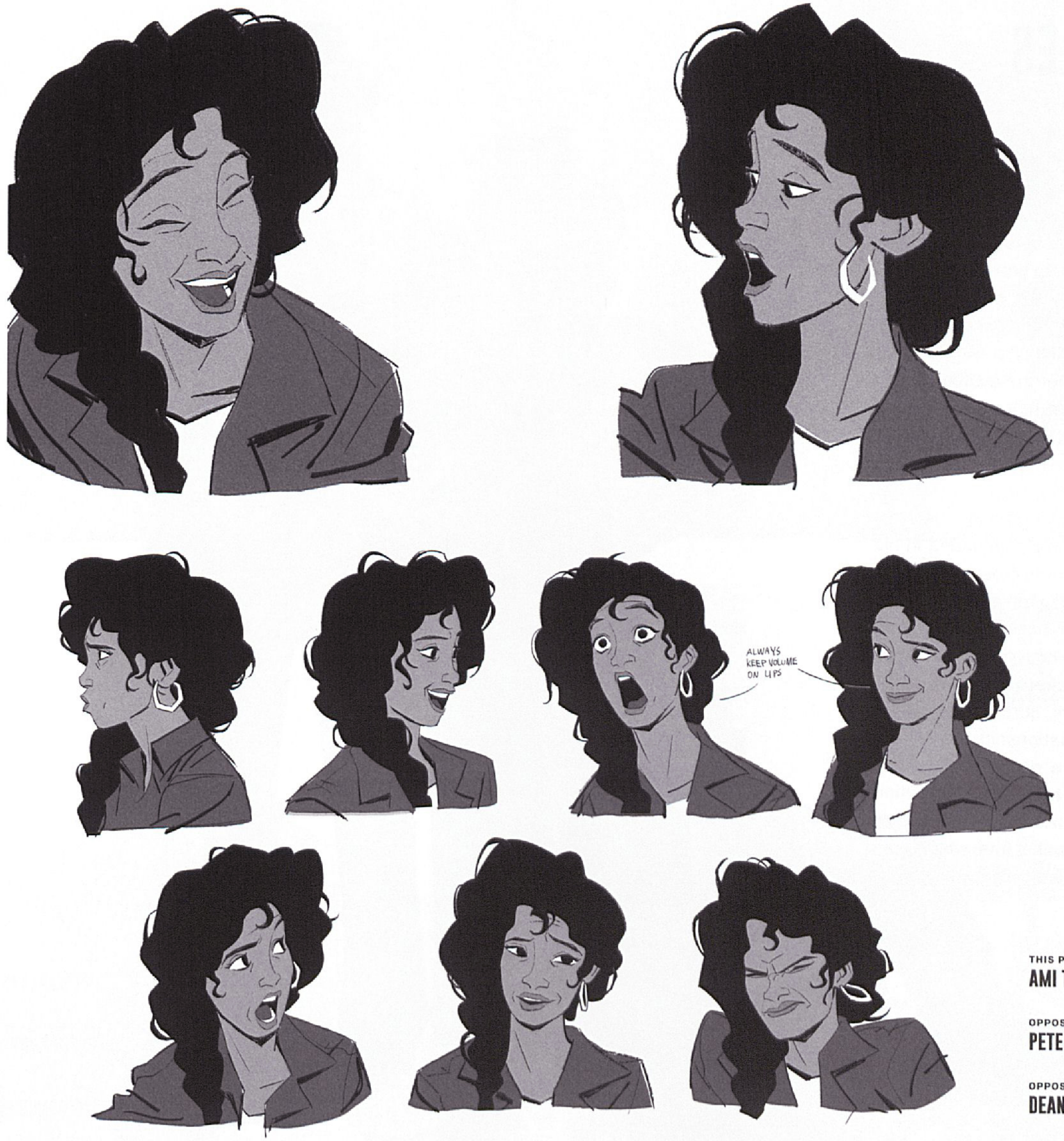
OPPOSITE (BOTTOM):
DAVE R. BLEICH










ALWAYS KEEP VOLUME ON LIPS

THIS PAGE:
AMI THOMPSON

OPPOSITE (TOP):
PETER CHAN

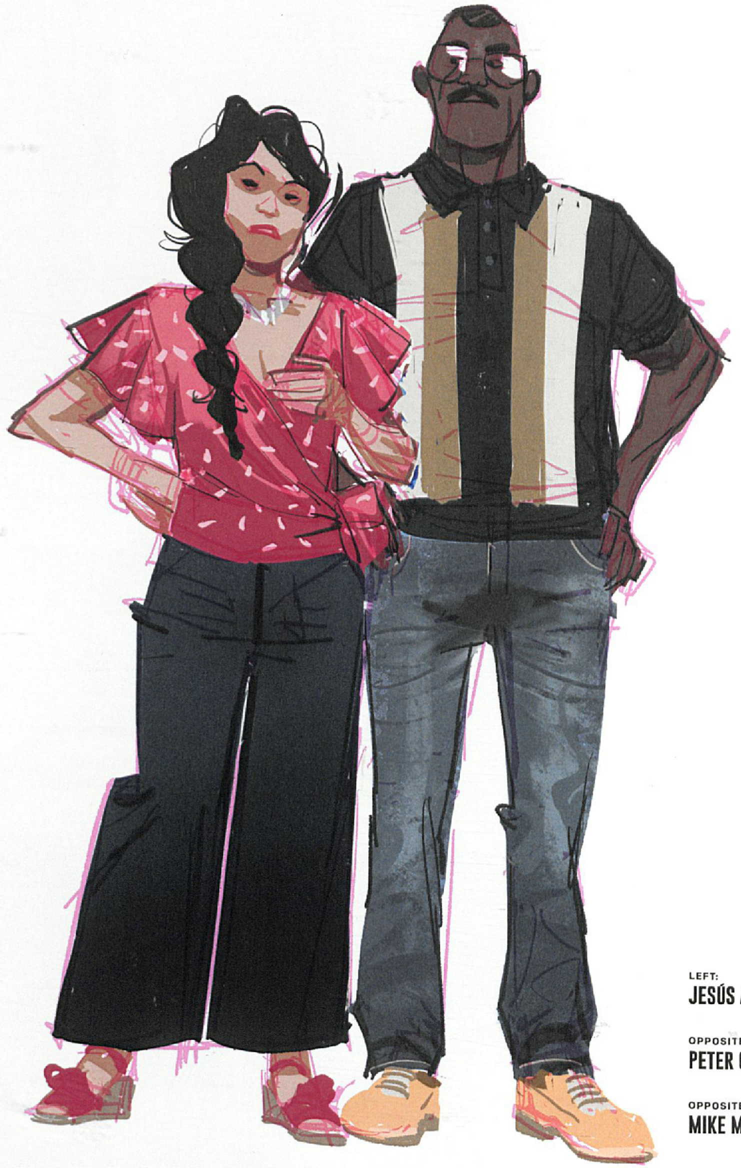
OPPOSITE (BOTTOM):
DEAN GORDON

JEFF MORALES

Miles's father was introduced in the first Spider-Verse adventure as a straight-arrow police officer who also loved and cared deeply about his son. He and Miles, however, have a strained relationship at the beginning of the sequel. As director Kemp Powers explains, "Miles's recent growth spurt from a precocious adolescent into a gangly, moody teenager hasn't sat well with Jeff, who has been used to having a close relationship with his son. Of course, he has no idea that the reason his son seems so distant is because he's pulling double duty as your friendly neighborhood Spider-Man."

Executive producer Aditya Sood adds, "Jeff, voiced brilliantly by Brian Tyree Henry, is a wonderful source of realism and unconditional paternal love. He keeps Miles emotionally grounded in his family even as Spider-Man starts crossing through the multiverse. The imposing physicality of his character design indicates someone who's not afraid of a fight, yet his warm body language shows he'd much rather keep everyone safe instead."

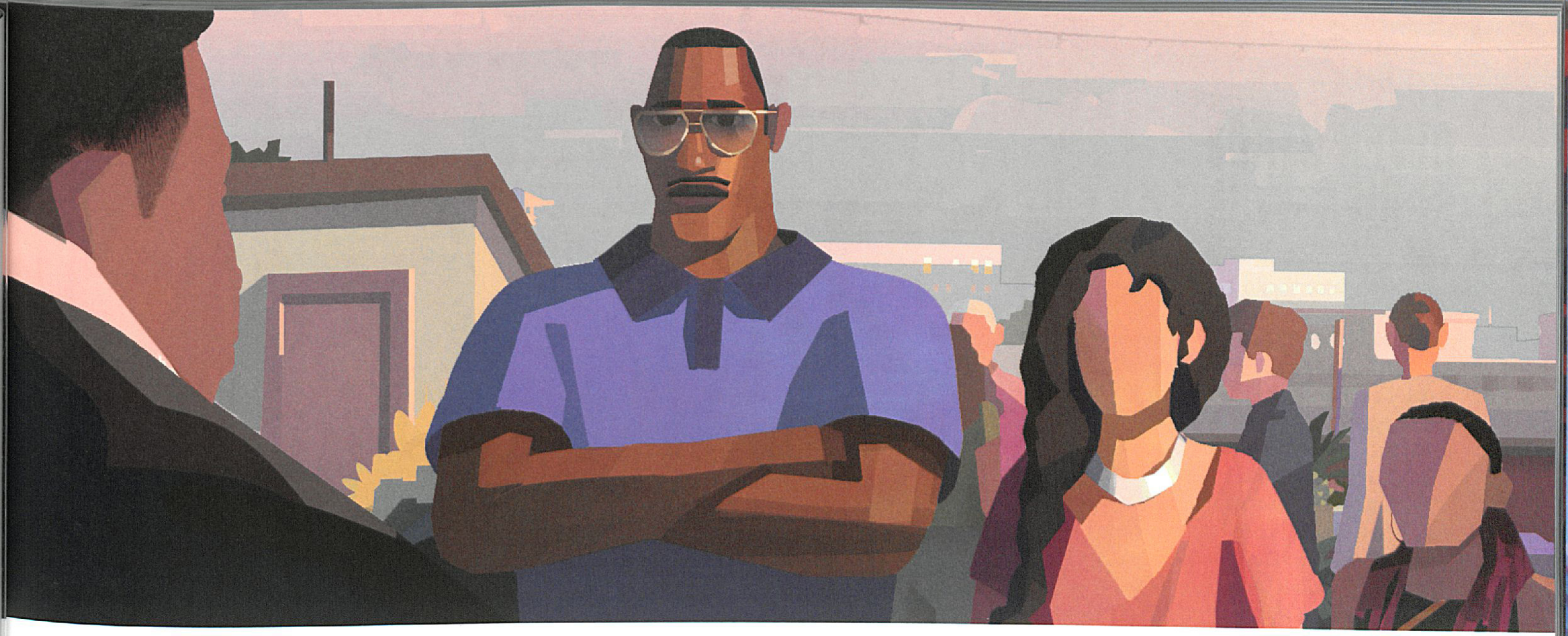
Things get even more complicated when Jeff's increasingly cordial relationship with Spider-Man (also Miles) gets him a promotion at work. When Miles later learns that his father's promotion will lead to Jeff's death, he becomes increasingly determined to save him from his fate, which puts him at odds with his own friends.

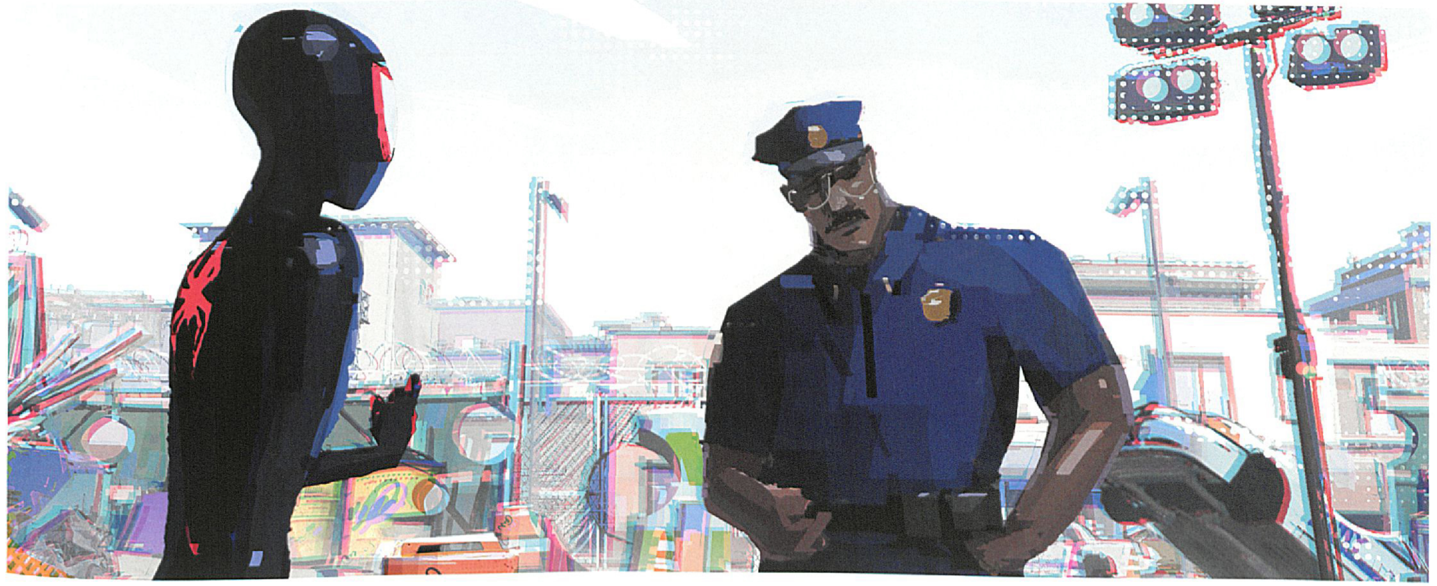


LEFT:
JESÚS ALONSO IGLESIAS

OPPOSITE (TOP):
PETER CHAN

OPPOSITE (BOTTOM):
MIKE McCAIN



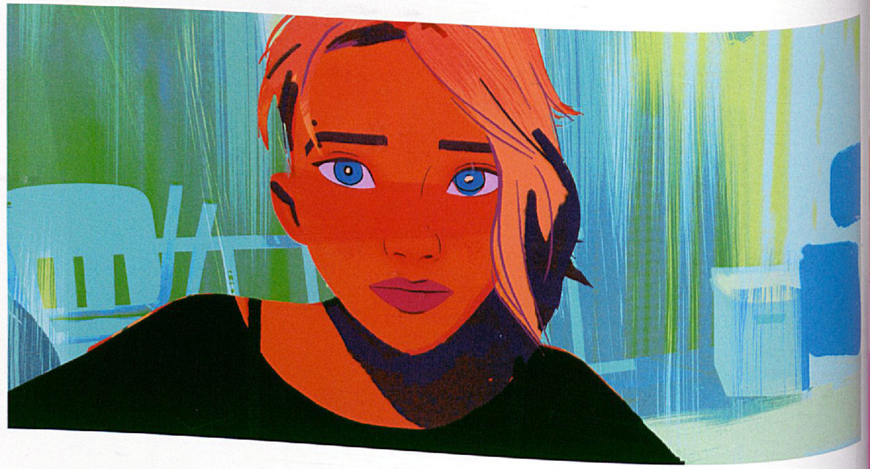


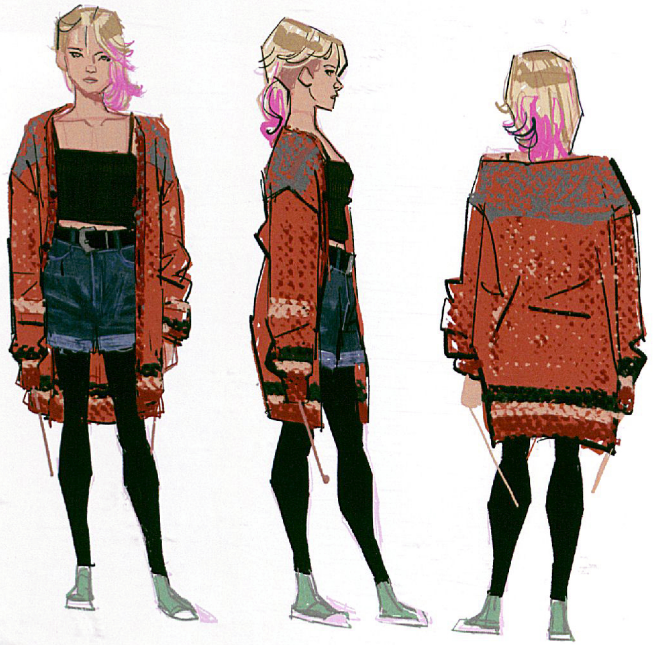
GWEN STACY
SPIDER-WOMAN

Gwen Stacy, also known as the amazing Spider-Woman of the Earth-65 universe, faces numerous new challenges in the sequel. With her enhanced strength, speed, agility, Spider-Sense, and the ability to climb walls, she is a confident Super Hero who is able to understand what Miles is going through, both as a high school student and as a masked crimefighter.

Producer Christina Steinberg points out, "Having a strong female Super Hero was so exciting for me. I grew up loving Super Heroes, but I never saw myself up there, and now I see how thrilled my own daughter was with having a dynamic Spider-Woman on the big screen. The possibilities that Gwen and all the other characters allowed us to explore in this movie were quite amazing."

Artist Brie Henderson says it helped to know how Gwen views herself and how she wants the world to see her. "She's just so cool—because she's a punk and rebel in every way. She has this deep, beautiful, complicated relationship not only with herself but with her father, and a character like hers is something so many people can really latch on to. I really dug into different subcultures of punk and rock to find what fit her the most. I asked myself questions like, 'Is she into pogo-punk? Does she dress like more street punk or classic eighties punk?' Trying to put myself in her shoes, as well as the shoes of every character and trying to think like them, really does the trick!"



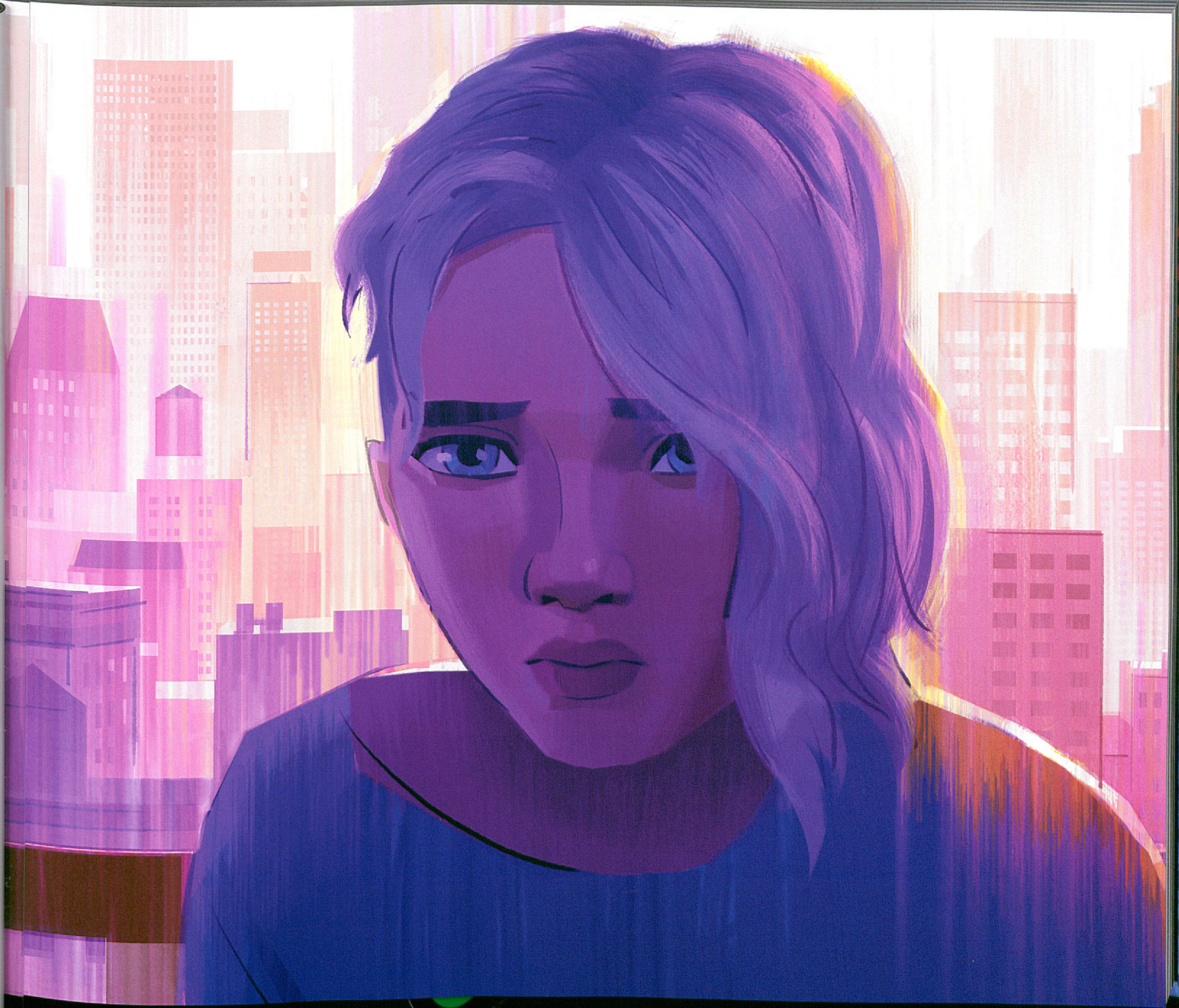


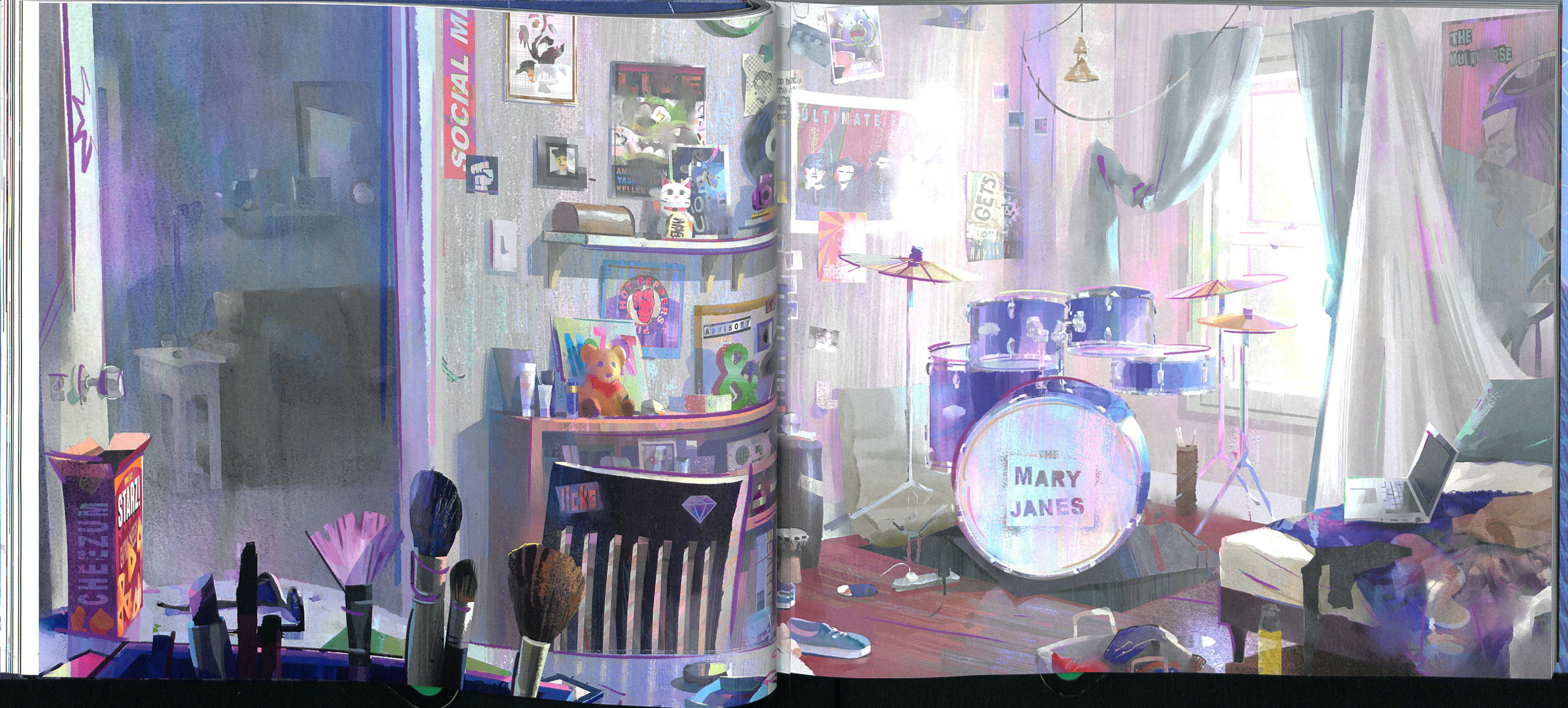
ABOVE:
KAT TSAI

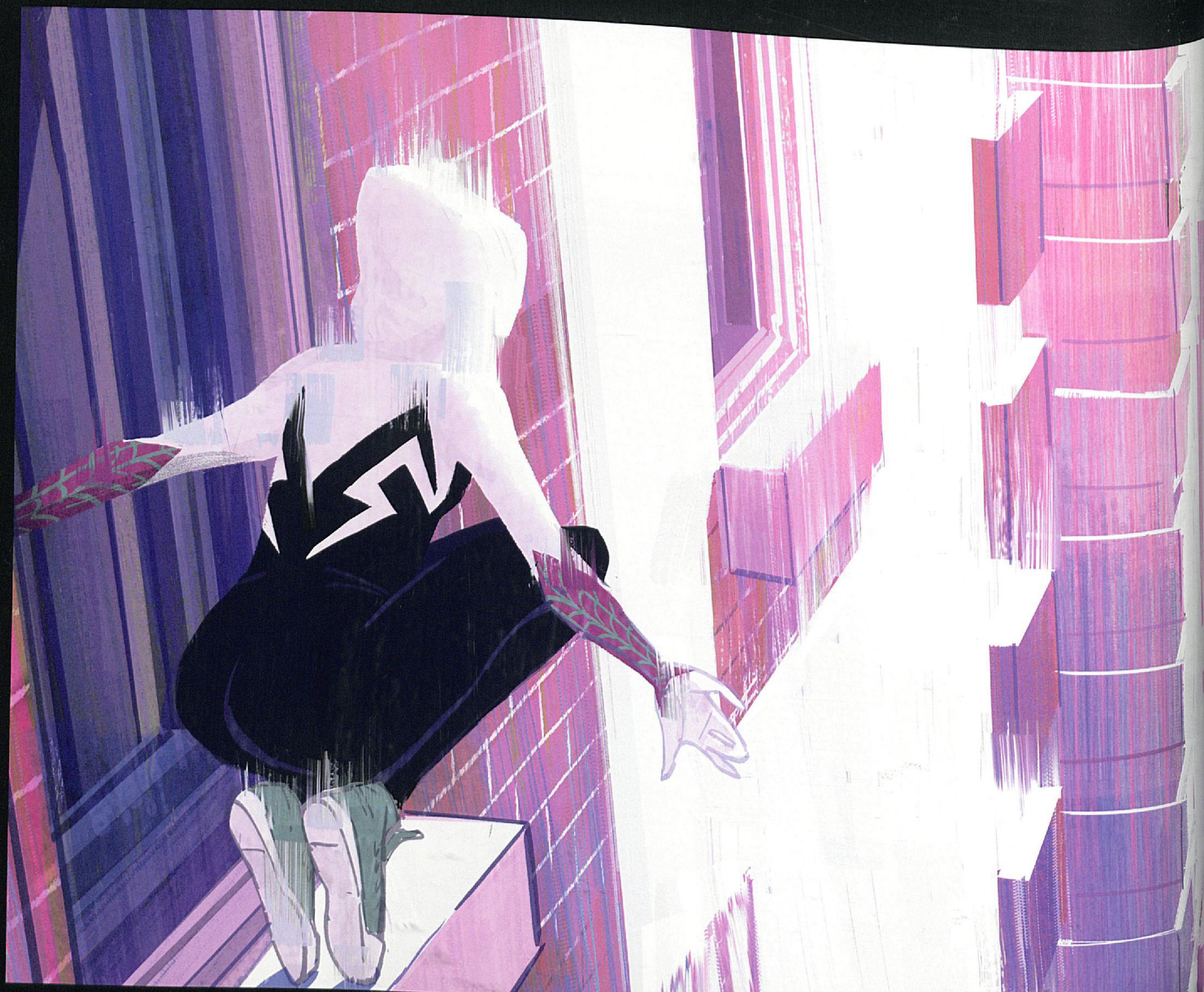
LEFT:
JESÚS ALONSO IGLESIAS

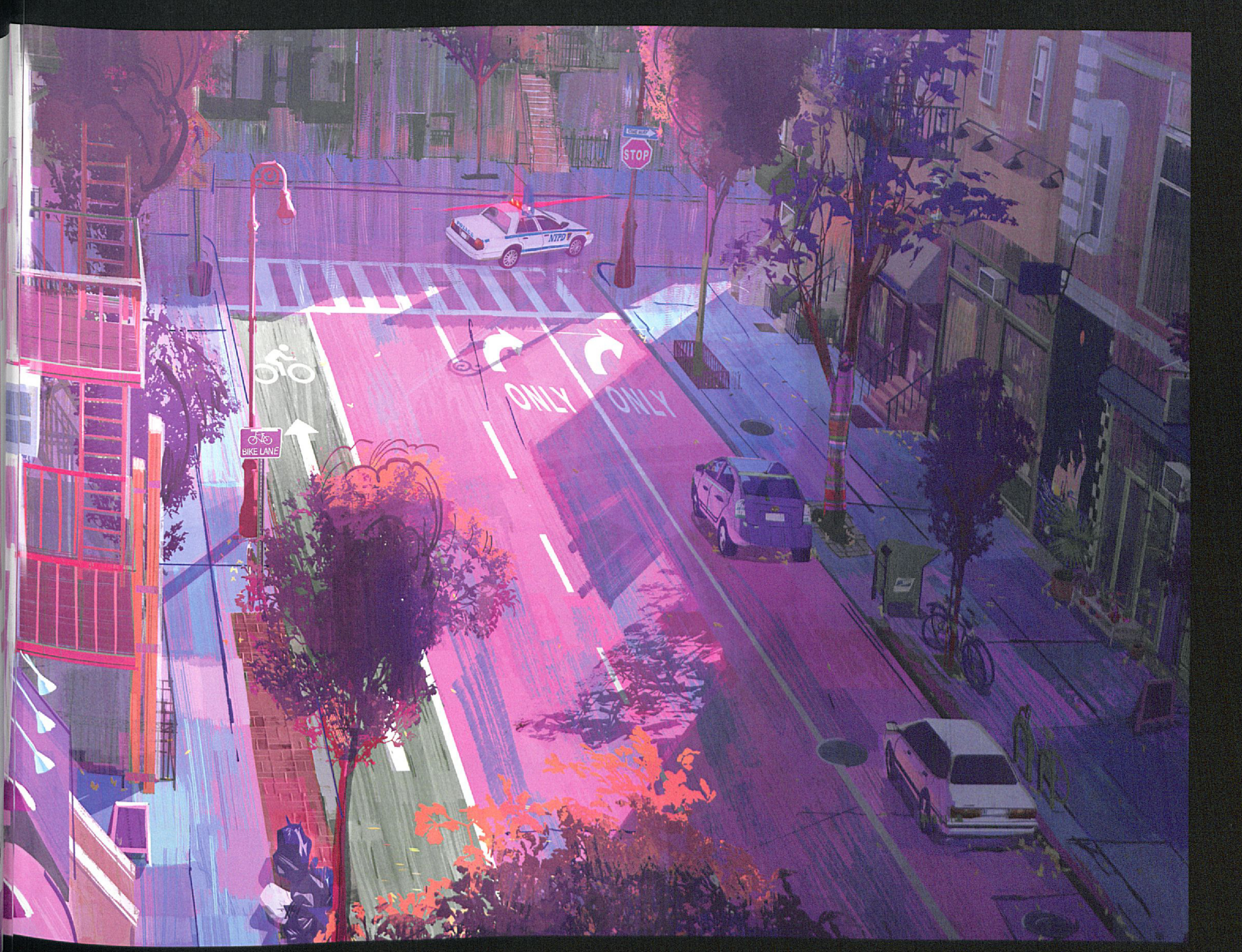
OPPOSITE:
PETER CHAN + KAT TSAI

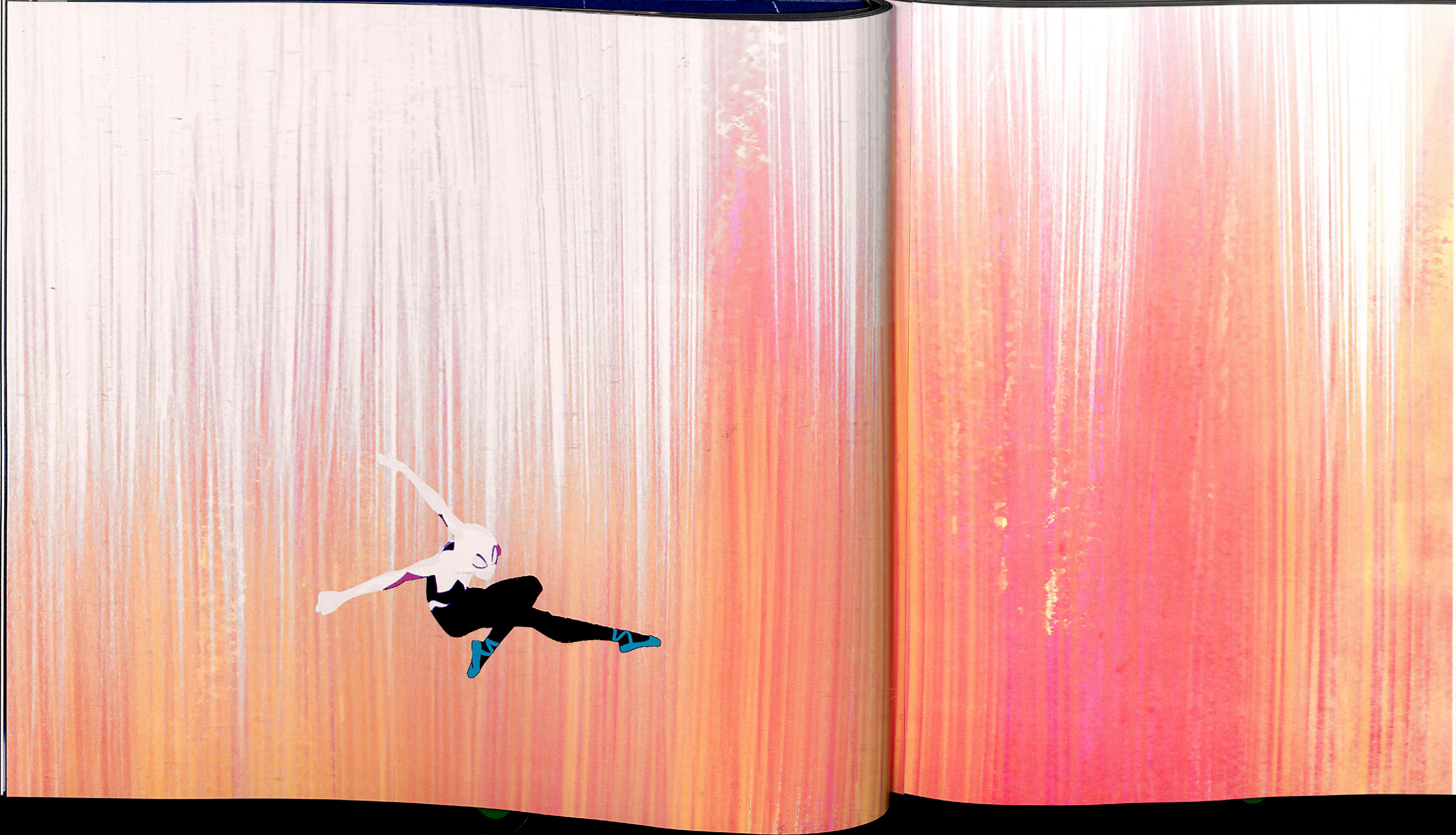
FOLLOWING SPREAD:
PETER CHAN




SOCIAL M
LIVE
HOT PEPPERS
ADVISORY
CHEEZUM
STARZ!
licks
ULTIMATE
GETS
THE MULTIVERSE
THE MARY JANES




STOP
NYPD
ONLY
ONLY
BIKE LANE



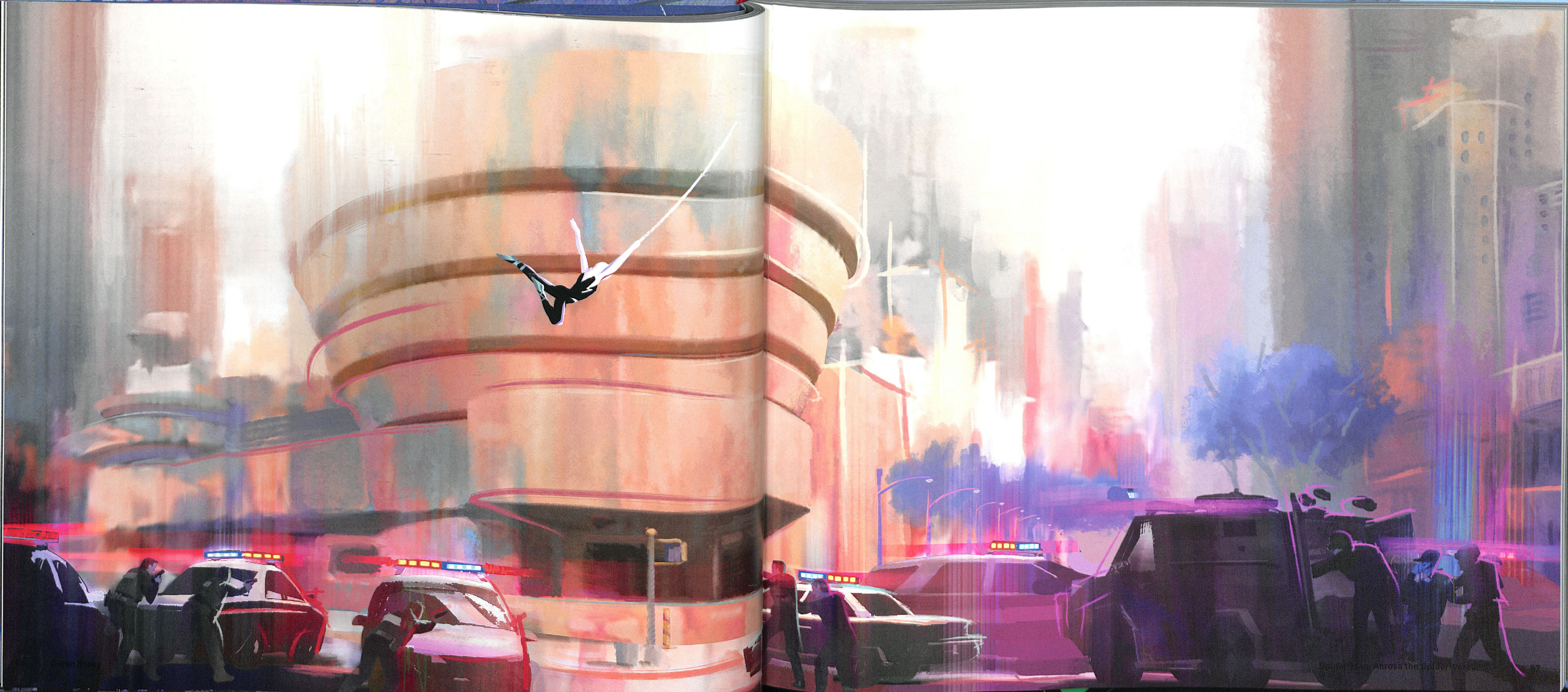
Keen-eyed observers will also notice that Gwen's costume has evolved from the first feature. "Gwen's original costume was an instant comic-book classic," says director Joaquim Dos Santos. "It was so striking and bold and instantly embraced. I cannot tell you how much fan art I saw in the months after her first issue dropped. It's one of those intangible moments where the world just sort of stood up and immediately accepted a thing. The first film did an amazing job of adapting her costume for animation, and the teams decision to add the ballet slippers to her design really deepened her character."

He adds, "For the sequel, we really needed to strike a balance between evolving the design but also staying true to what makes her costume so iconic. This was no small task!! It may seem like subtle differences, but the viz-dev crew really explored all the options before arriving at her final design. One of my favorite new elements are Gwen's road-worn sneakers, which again, tell a story that she's been pretty busy adventuring across the web since the last time Miles saw her."

LEFT:
KAT TSAI

PREVIOUS SPREAD:
TIFFANY LAM

FOLLOWING SPREAD:
DEAN GORDON

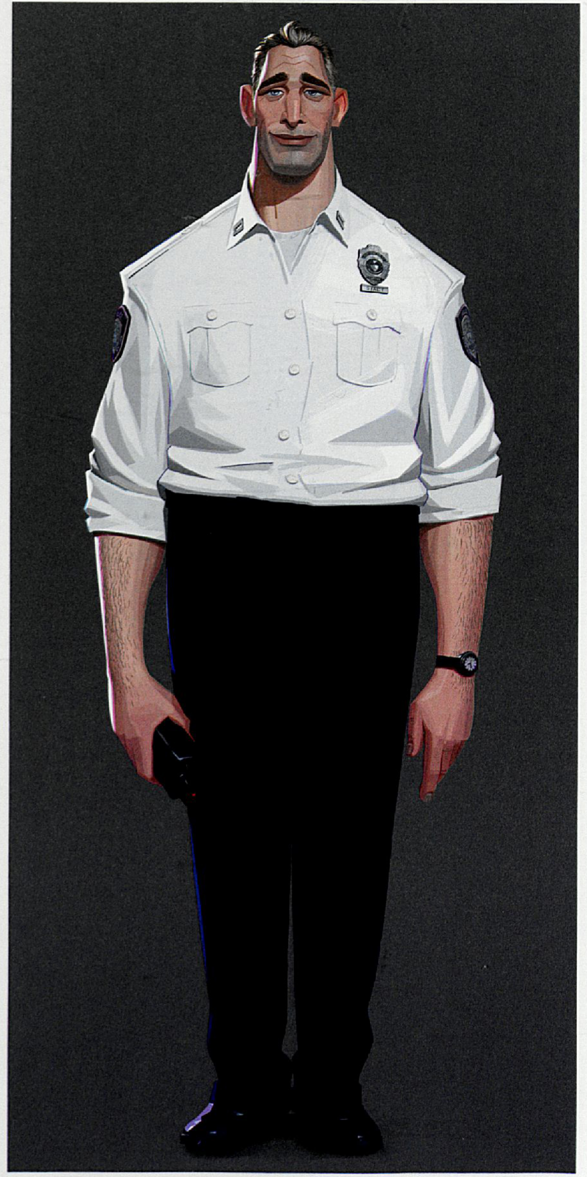


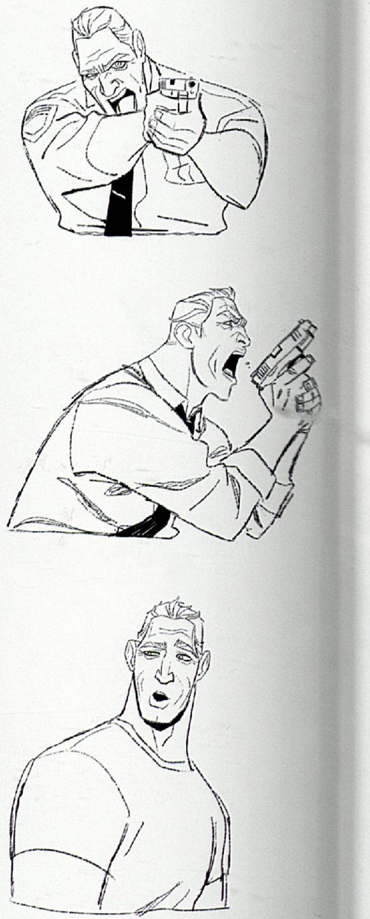
GEORGE STACY

Gwen Stacy's father, George, is a highly decorated captain in New York's police department, who is often described by his peers as a real straight shooter. As a single dad, he has had a close relationship with Gwen. He is under the false impression, however, that Spider-Woman actually killed their close friend family friend, Peter Parker, and George wants to bring her to justice. He doesn't have a clue that the person he seeks is his own teenage daughter.

"This burden has caused Gwen to distance herself from her dad, but George has been chalking her behavior up to teenage moodiness, just like Jeff has with Miles," says director Kemp Powers. "But Gwen and George's relationship reaches a boiling point when George finally manages to apprehend Spider-Woman. In an effort to reason with her father, Gwen removes her mask, revealing her true identity. George is stunned and hurt. Unable to break from his own rules, he refuses to let this revelation stop him, and he continues to try to arrest his daughter."

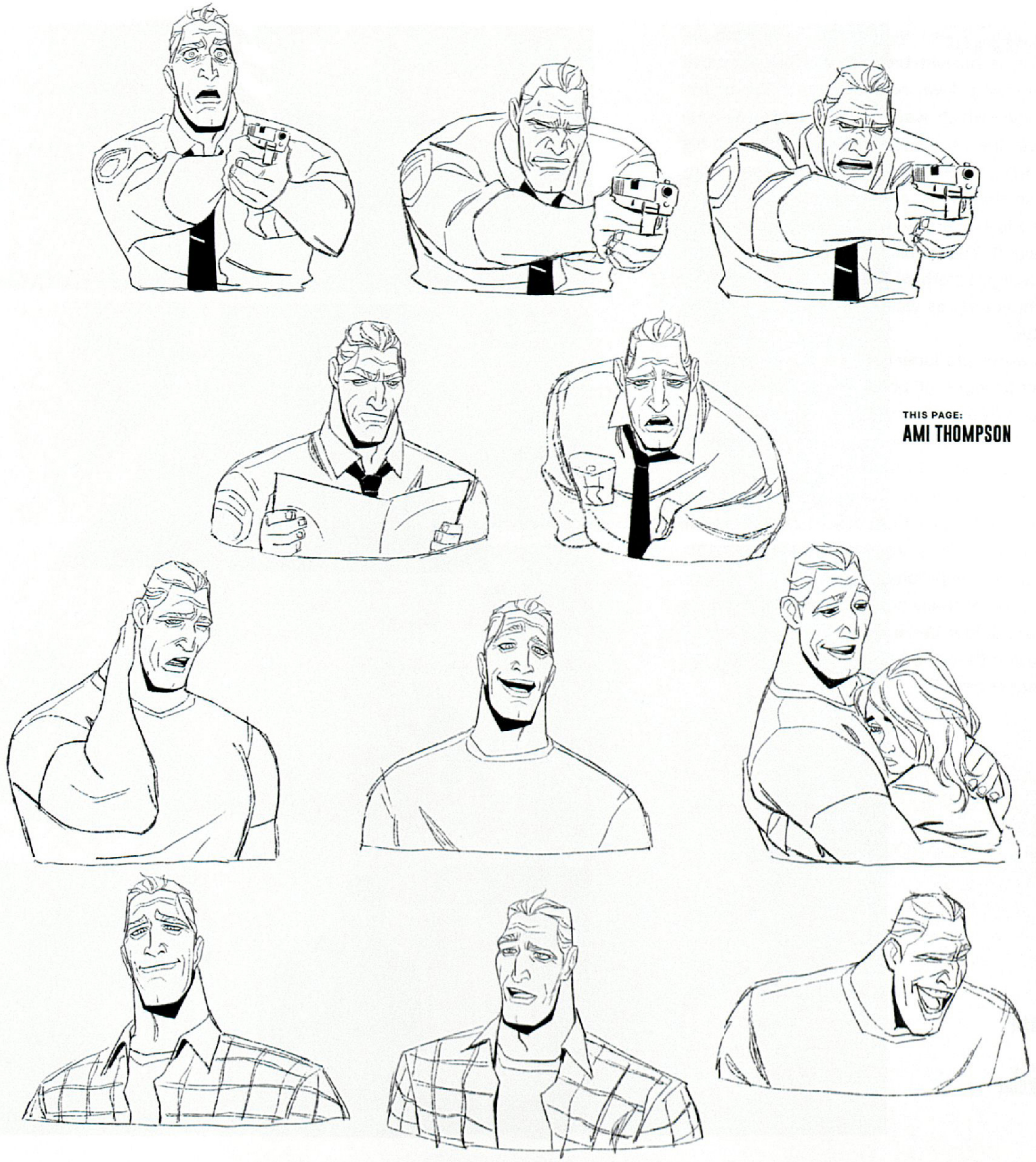
Character designer Joe Moshier says one of his favorite things about George was how tenderly and lovingly he hugs his daughter with his massive arms and hands. He says he also wanted to show how George's experiences had worn him down. "I wanted the audience to 'feel' those experiences, to 'feel' that wear and tear not only when you look into his eyes, but also when you see him in silhouette," Moshier explains. "He's a big, tall, and strong man who's been through a lot, and his heavy, rounded, and sloping shoulders help support that narrative. I wanted his face to be specific and not just reflect a big-chinned archetype. I was inspired by how distinctive Burt Lancaster's features were."





LEFT:
JAKE PANIAN

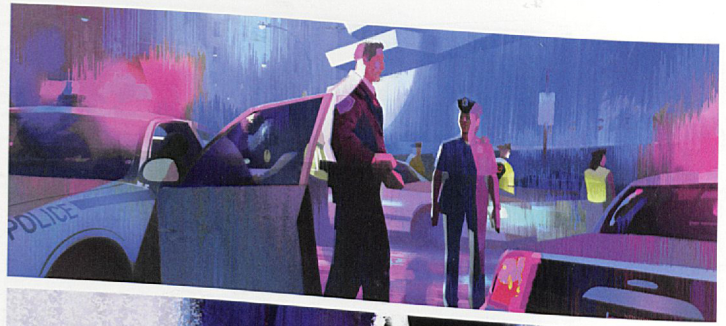
ABOVE:
AMI THOMPSON

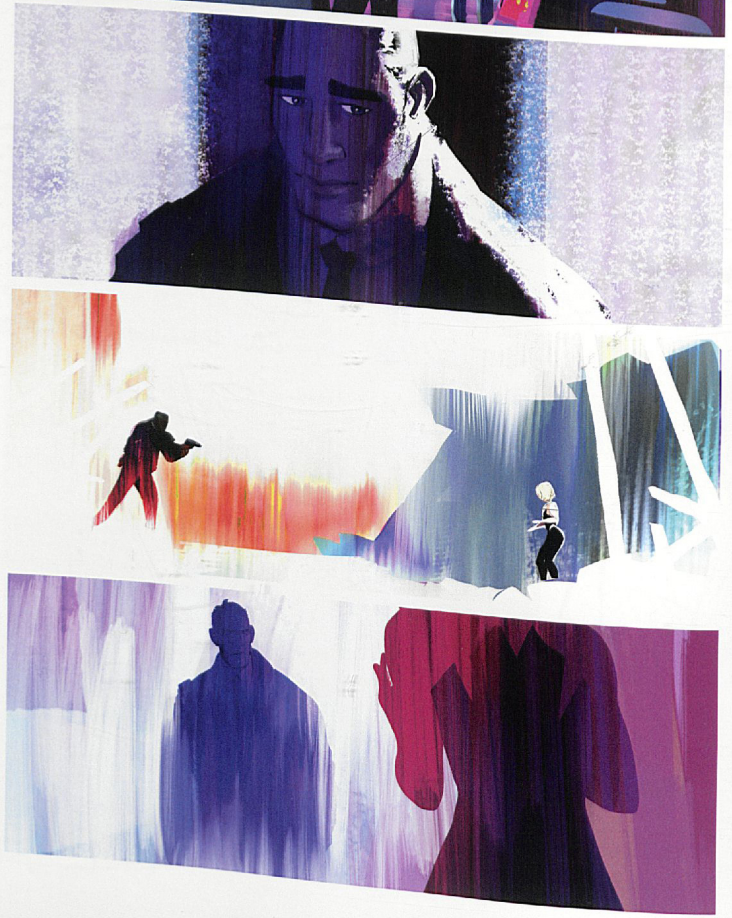


THIS PAGE:
AMI THOMPSON

He adds, "I also wanted George to have expressive eyes, but with brows that sit heavily above them, pressing down on his eyelids. The bridge of his nose—which was probably broken several times over the years—is somewhat wide, and his lips are full and chiseled, and his forehead wrinkles, nasolabial folds, and smile lines are deeply grooved. His ears are even quite chunky and heavy but chiseled. The wrinkle/fold/drapery art direction of George's clothing was intentionally graphic and architectural as well, to emphasize a strong silhouette."

As writer-producer Phil Lord points out, "One of the challenges of being Gwen Stacy is that your dad is George Stacy, no matter what dimension you live in. When we start the movie, Gwen has been accused of murder. It's her father's job to find Spider-Woman and bring her to justice. Little does he know that Spider-Woman is his daughter. Gwen is faced with a choice: whether to deal with that problem head-on or to escape with a bunch of really cool Spider-People and go across the Spider-Verse. One of those things is a lot more fun than the other, so guess which one the teenager picks?"

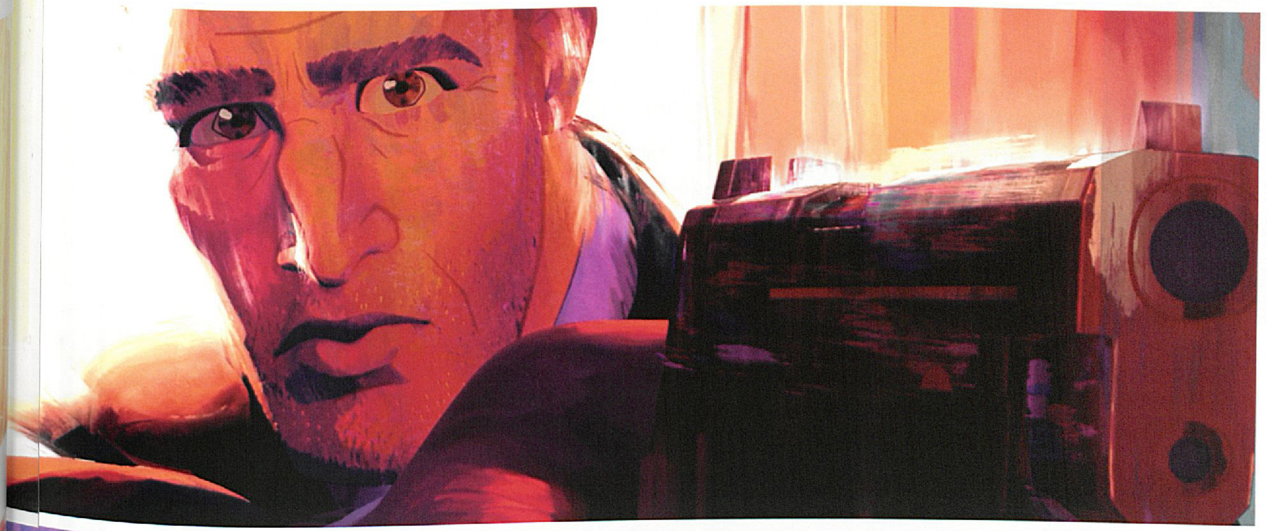


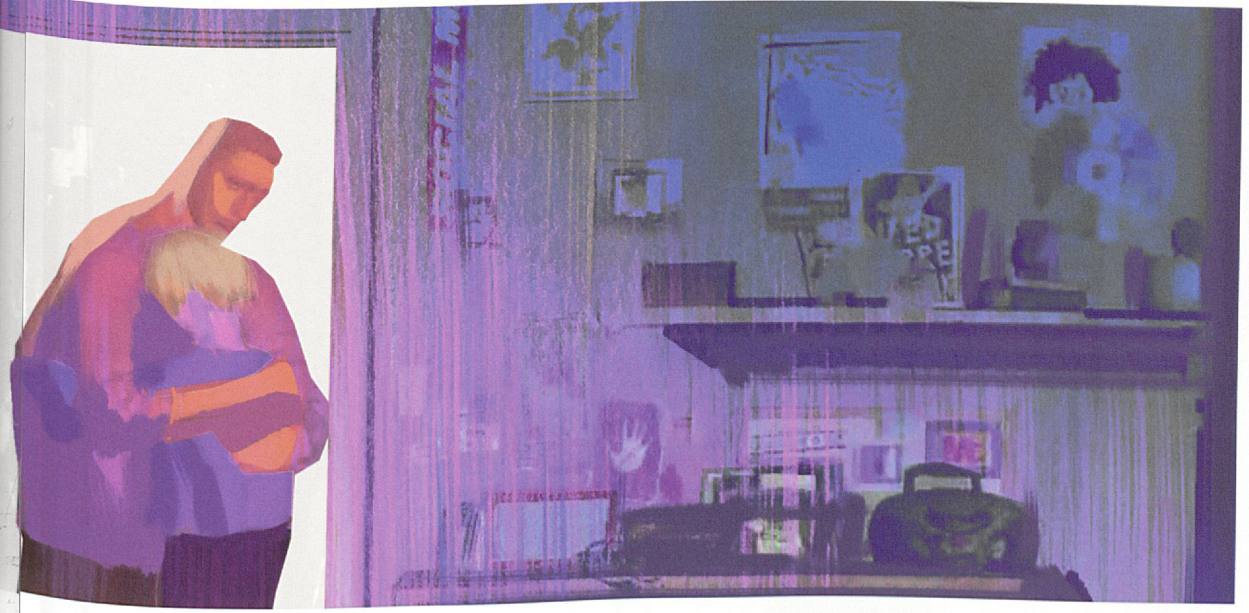


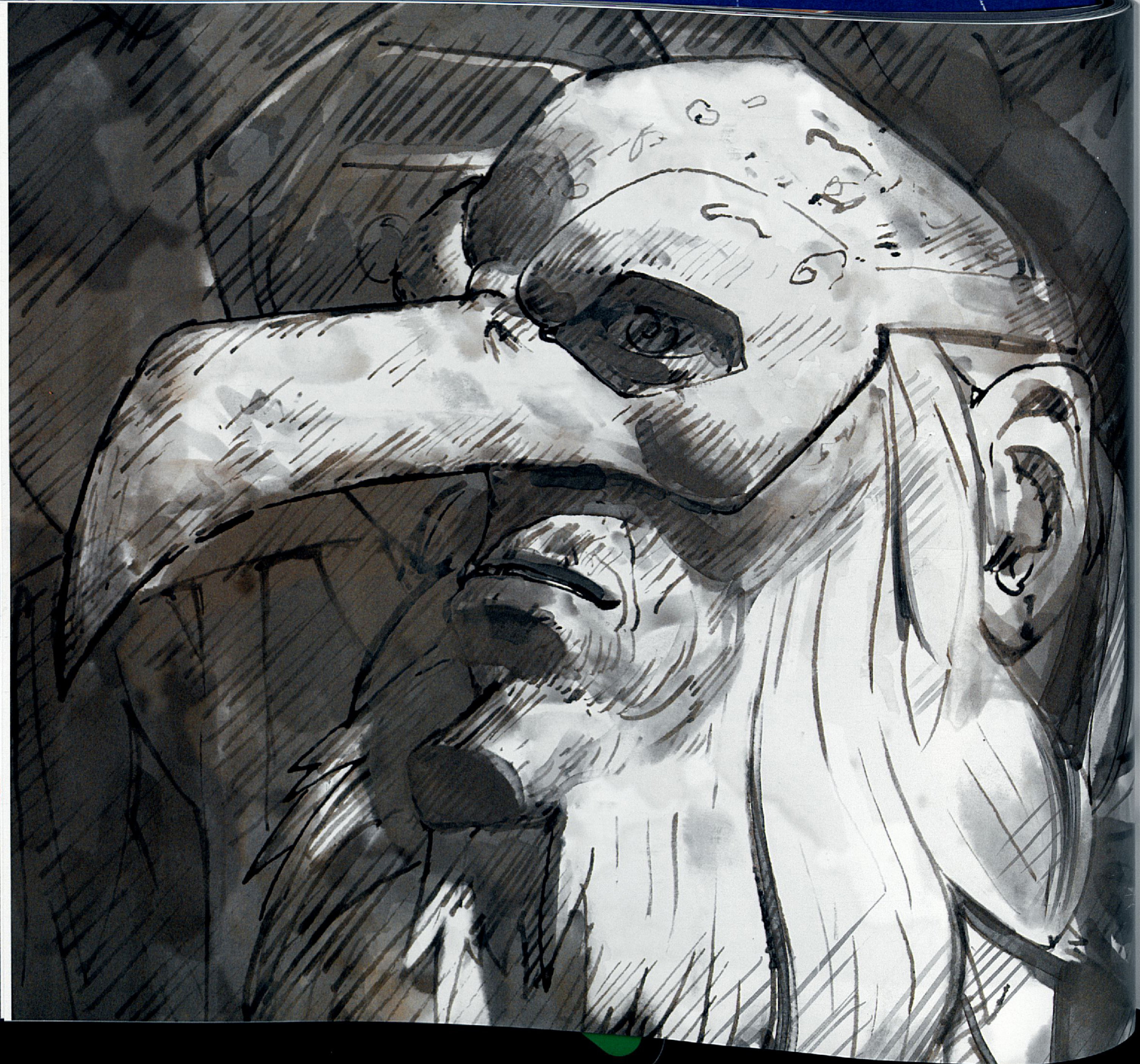
TOP:
PETER CHAN

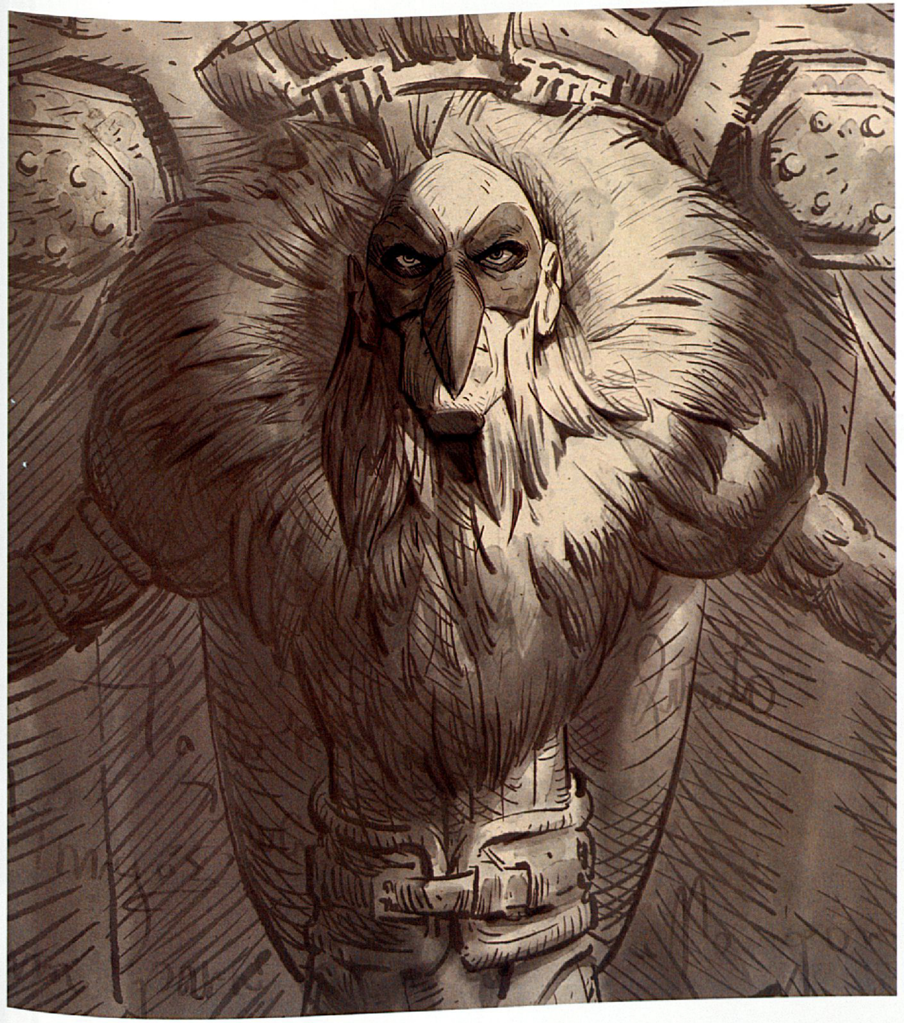
BOTTOM THREE:
DEAN GORDON

THIS PAGE:
DEAN GORDON









ABOVE:
DEAN GORDON

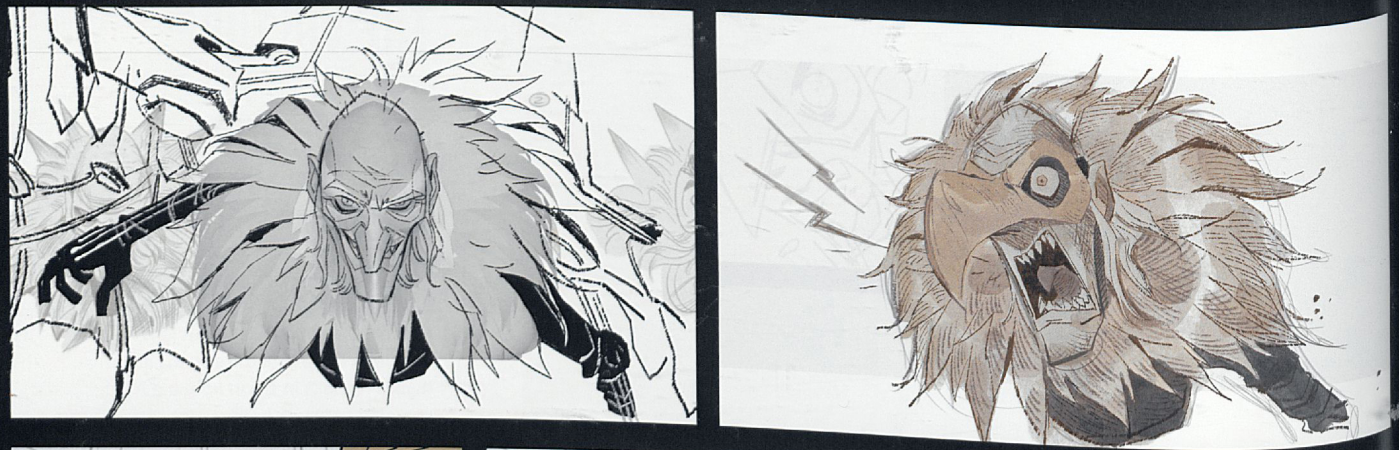
OPPOSITE:
WILL COYNER

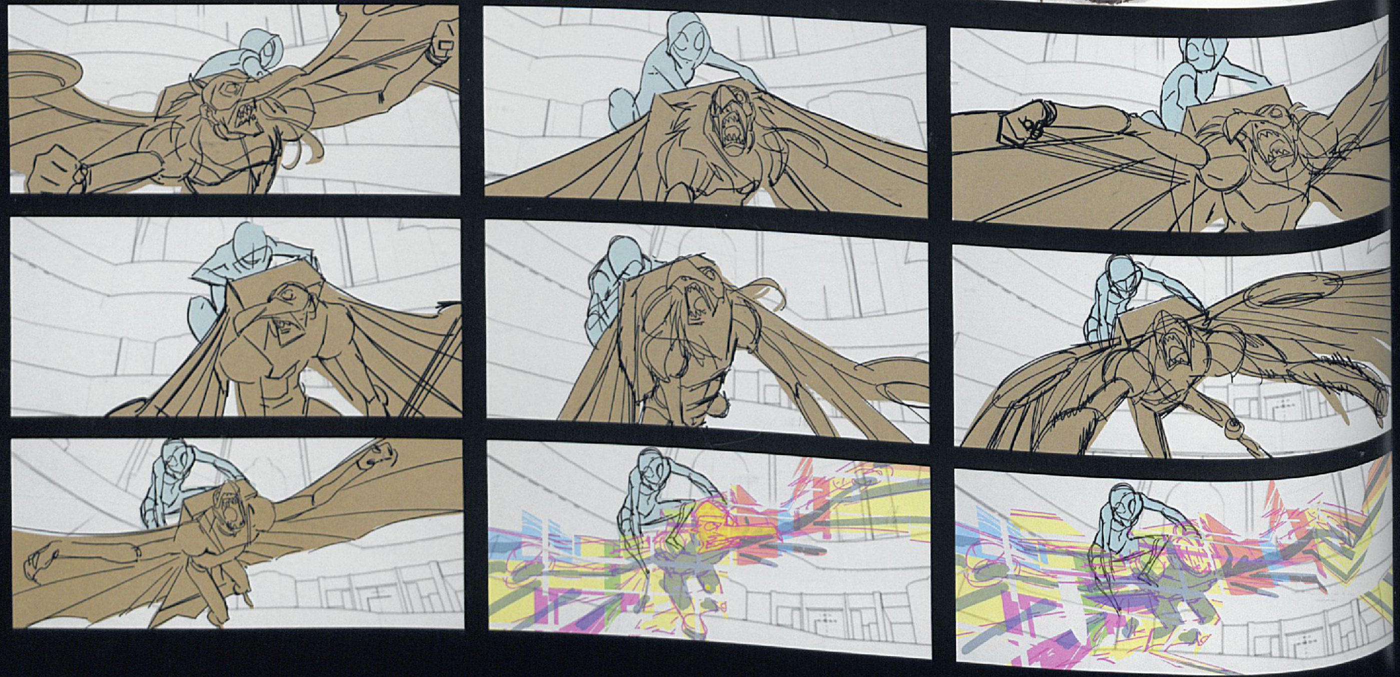
THE VULTURE

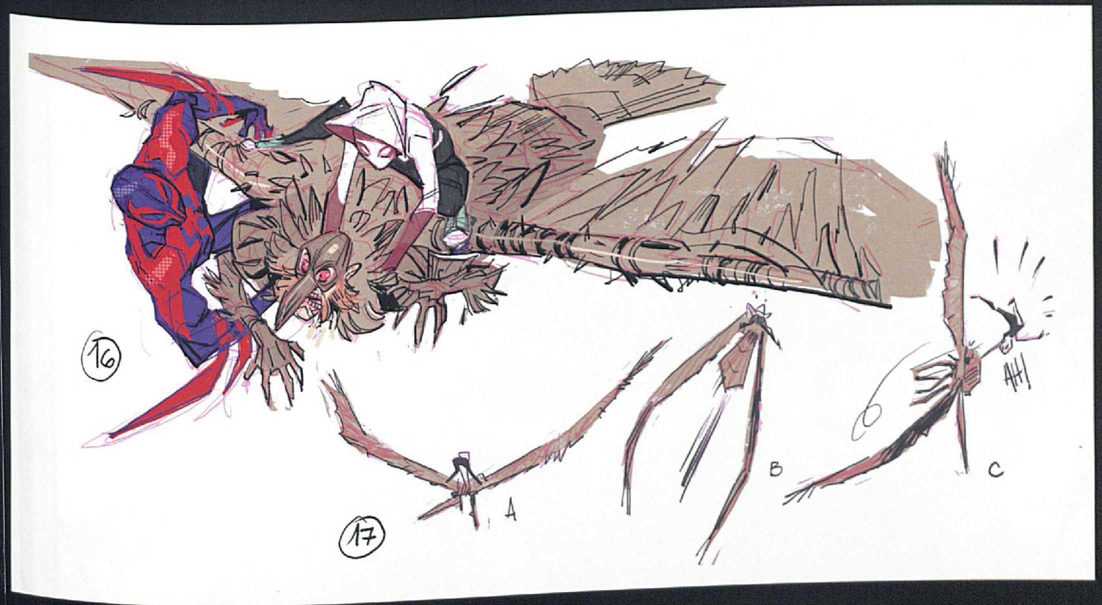
We first meet the villain known as the Vulture (Adriano Tummino) in the first-act encounter with Gwen, Miguel O'Hara, and Jessica Drew at the world-famous Guggenheim Museum in New York. The Vulture was first introduced in the comic books in 1963 as a brilliant but maniacal electronics engineer who designed a suit that allows him to fly at high speeds. In the film's screenplay, he is described as a "drawing from Leonardo da Vinci's notebook, sepia-toned like aged parchment." As he throws fireballs at Gwen from a mechanical back-mounted catapult, he exclaims, "I am the Vulture! The pinnacle of man's genius! I am an artist, an engineer! I am the master of art and a master of the war!"

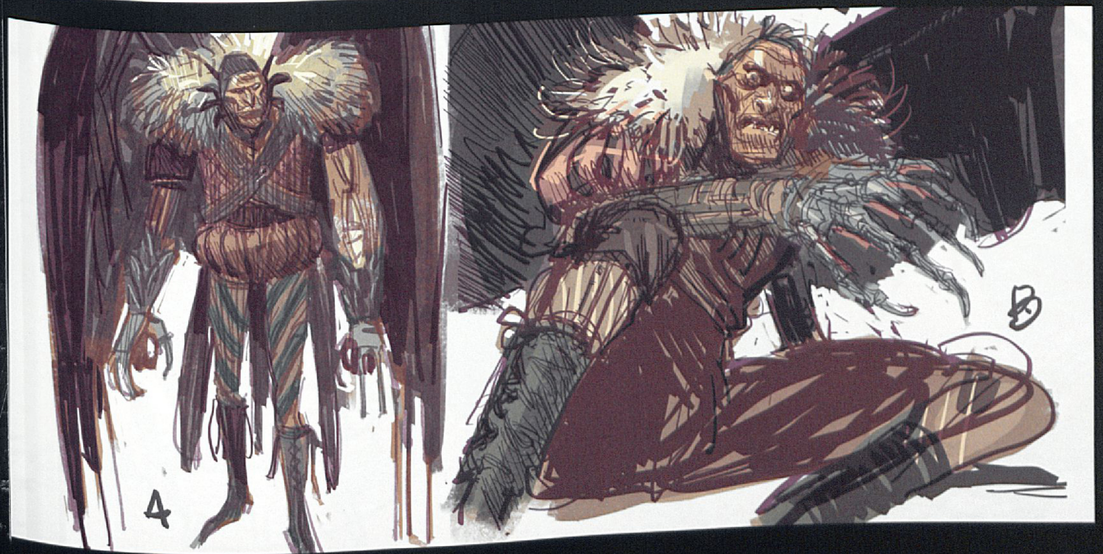
Designer Mauro Belfiore, who helped design the character for the movie, notes, "The main inspiration for the Vulture was, of course, the drawings of Leonardo da Vinci, from his Codex Atlanticus work. This inspired me to create the look of the Vulture's flying machine, as well as da Vinci's caricature work, which I used as a reference for Vulture's face. I love how this character feels like it comes from one of da Vinci's drawings, but it's also recognizable as the iconic villain from the comics."

"A character like the Vulture required a whole new way to approach the work," says artist Jesús Alonso Iglesias. "It was a real struggle to transform more artistic ideas and pure graphic techniques into an animation style, and to give them a logic and coherence that made them look as real as the other characters. At the same time, they had to look very threatening and scary."





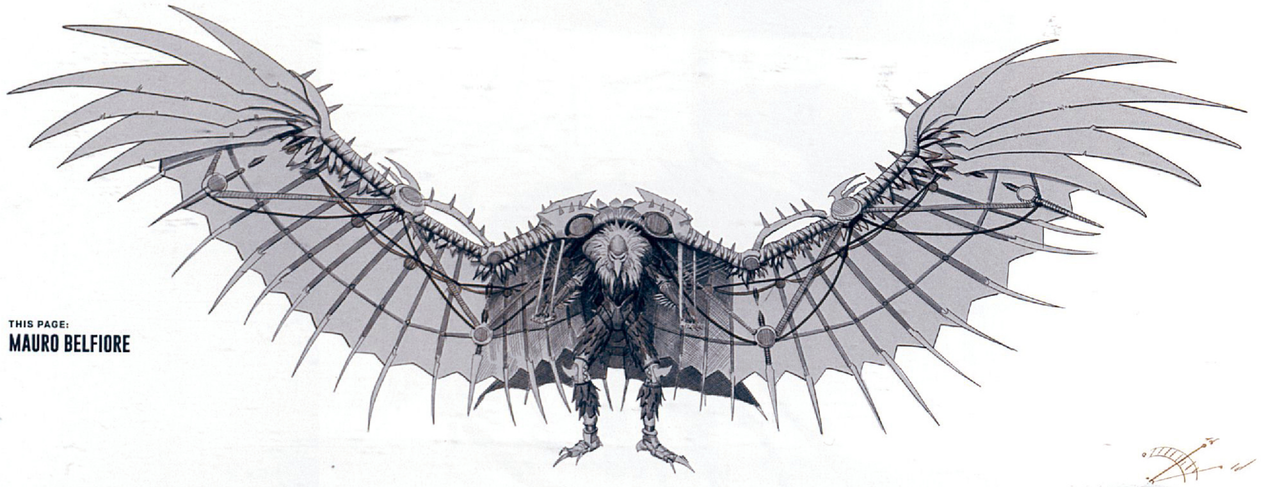




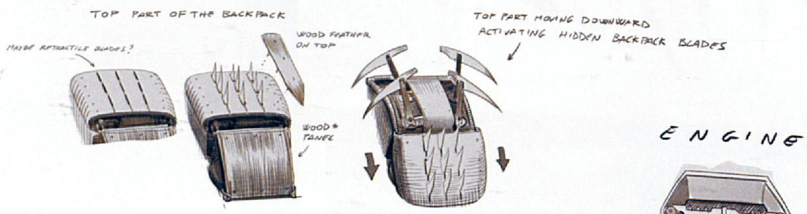
OPPOSITE (TOP):
AMI THOMPSON

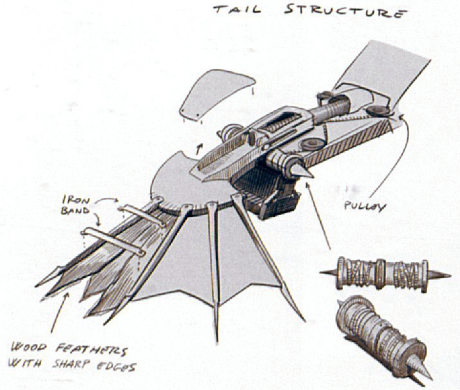
OPPOSITE (BOTTOM):
JOAQUIM DOS SANTOS

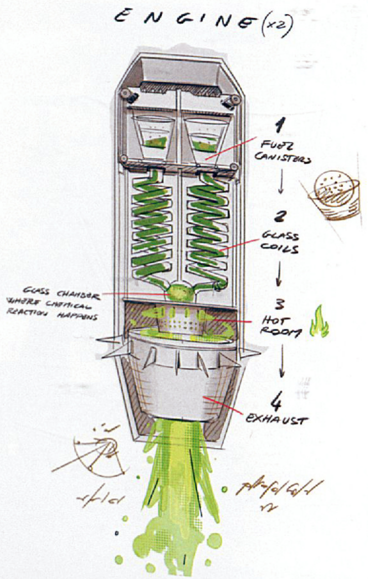
THIS PAGE:
JESÚS ALONSO IGLESIAS

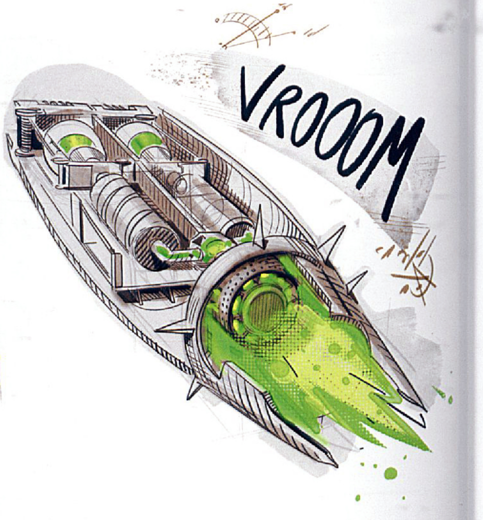


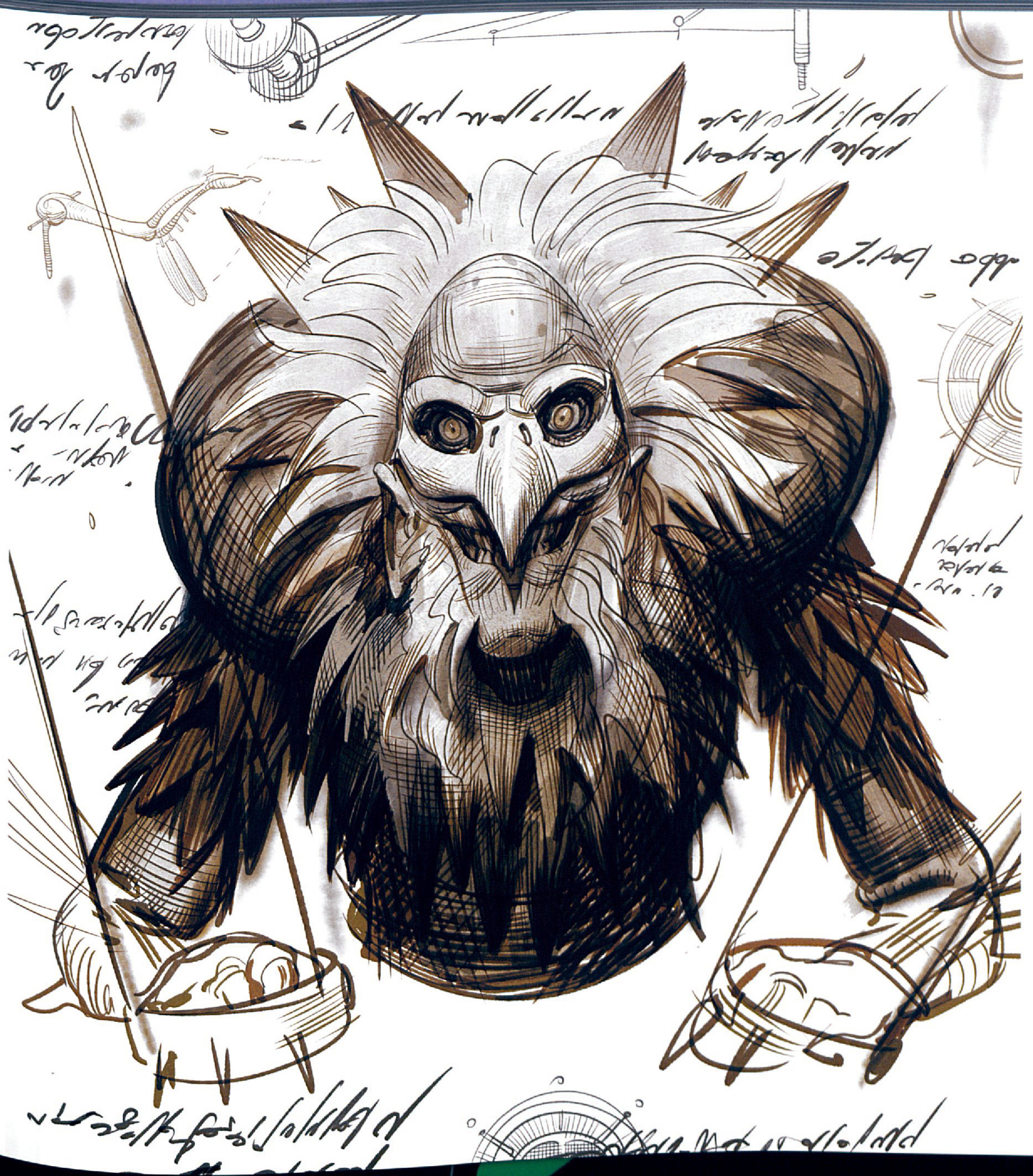
THIS PAGE:
MAURO BELFIORE


TOP PART OF THE BACKPACK
MAYBE RETRACTILE BLADES?
WOOD FEATHER ON TOP
WOOD + PANEL
TOP PART MOVING DOWNWARD ACTIVATING HIDDEN BACKPACK BLADES


TAIL STRUCTURE
IRON BAND
PULLEY
WOOD FEATHERS WITH SHARP EDGES


ENGINE (x2)
1 FUEL CANISTERS
2 GLASS COILS
GLASS CHAMBER WHERE CHEMICAL REACTION HAPPENS
3 HOT ROOM
4 EXHAUST





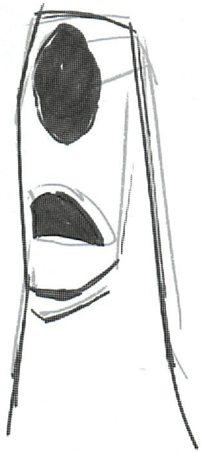
THIS PAGE:
MAURO BELFIORE

THE SPOT

Dr. Jonathan Ohnn, aka the Spot, was first introduced in the comic book *Peter Parker, The Spectacular Spider-Man* no. 98, cover-dated January 1985. Created by Al Milgrom and Herb Trimpe, Ohnn, in the Spider-Verse, is a scientist who, while working for the Kingpin, leveraged dark matter to create portals to other worlds. He gains the ability, via a Super-Collider accident, to create and open interdimensional portals, and he also uses smaller portals to travel long distances quickly and commit crimes.

"The best villains in any story have similar problems to what the main character has," says producer Amy Pascal. "Spot is literally a character full of black holes, and he's trying to fill those holes, figuratively, throughout the movie. His path is similar to Miles's, and that's what makes his story so resonant."

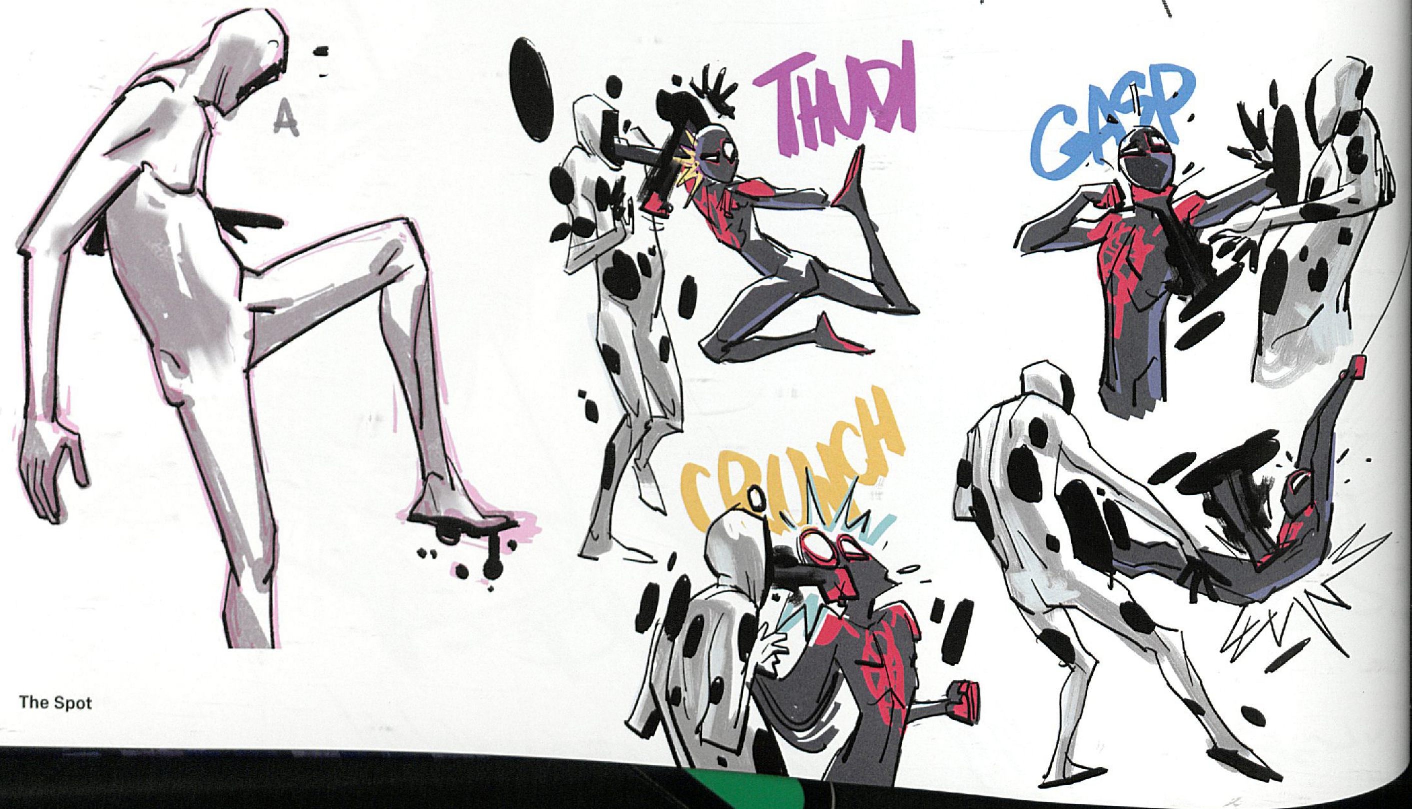
Writer-producer Christopher Miller points out that Dr. Ohnn was actually in the Super-Collider when Miles blew it up in the first movie, and that's when he got covered in dark matter and turned

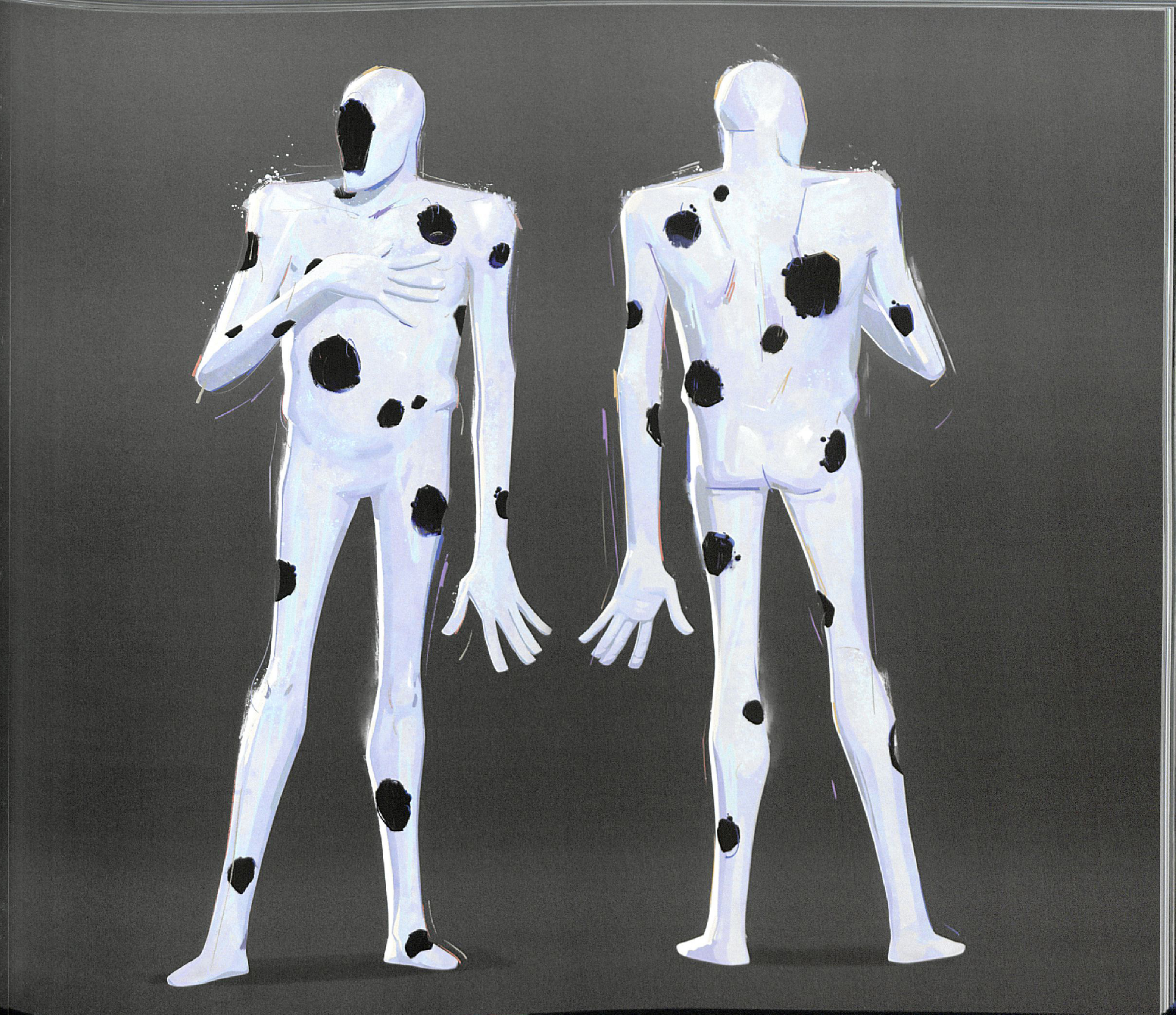


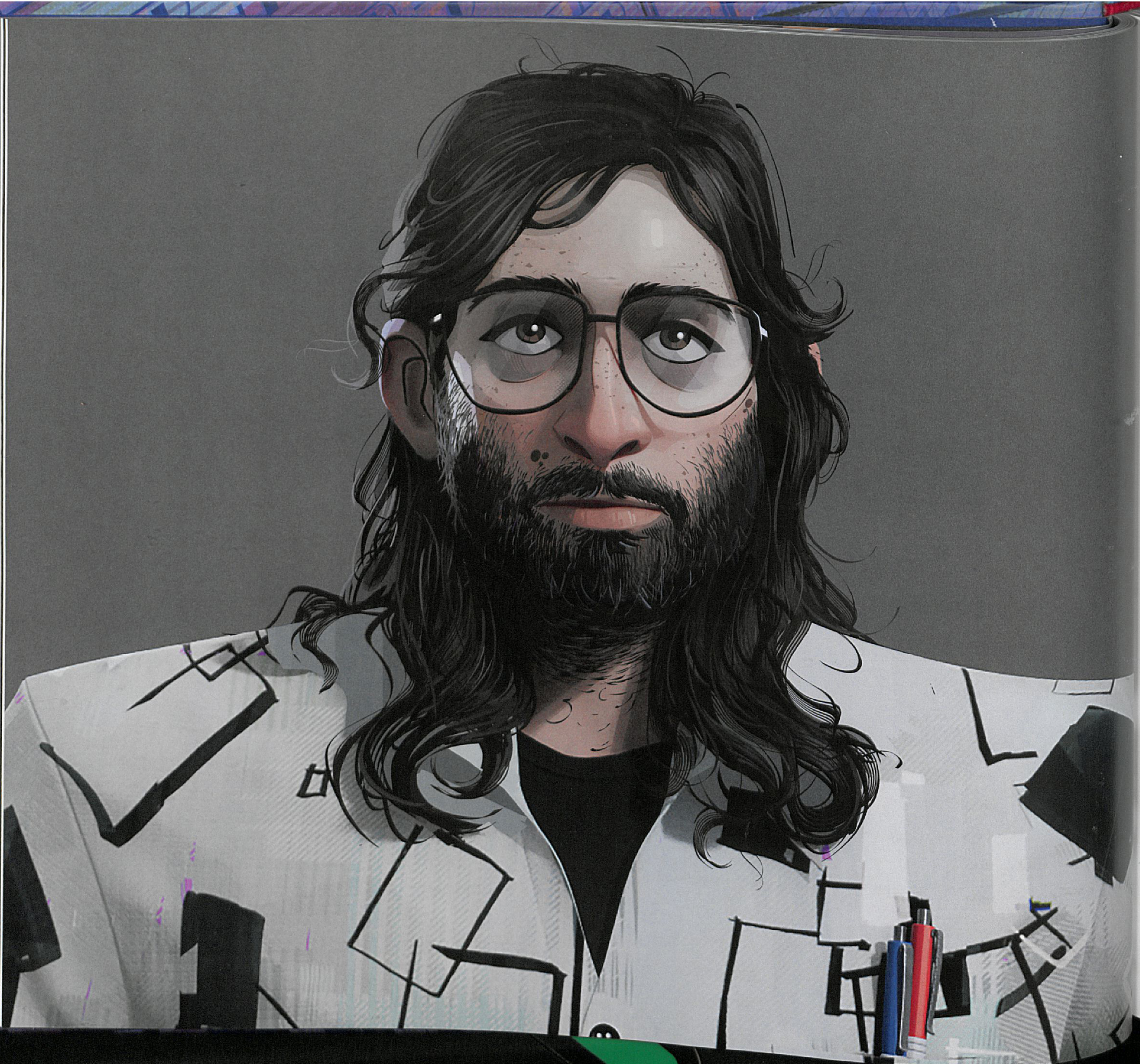
LEFT:
JOE MOSHIER

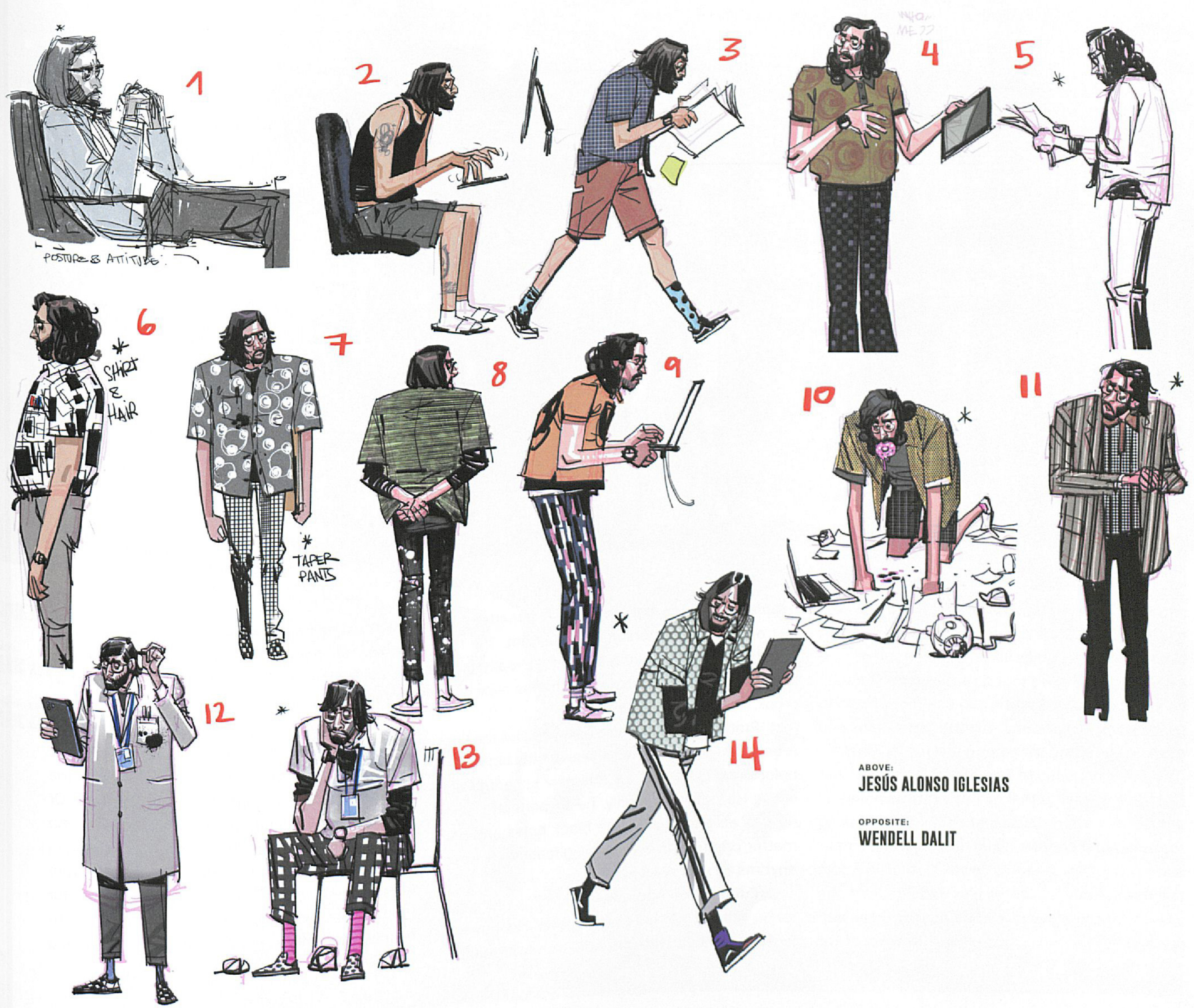
BELOW:
JESÚS ALONSO IGLESIAS

OPPOSITE:
AYMERIC KEVIN





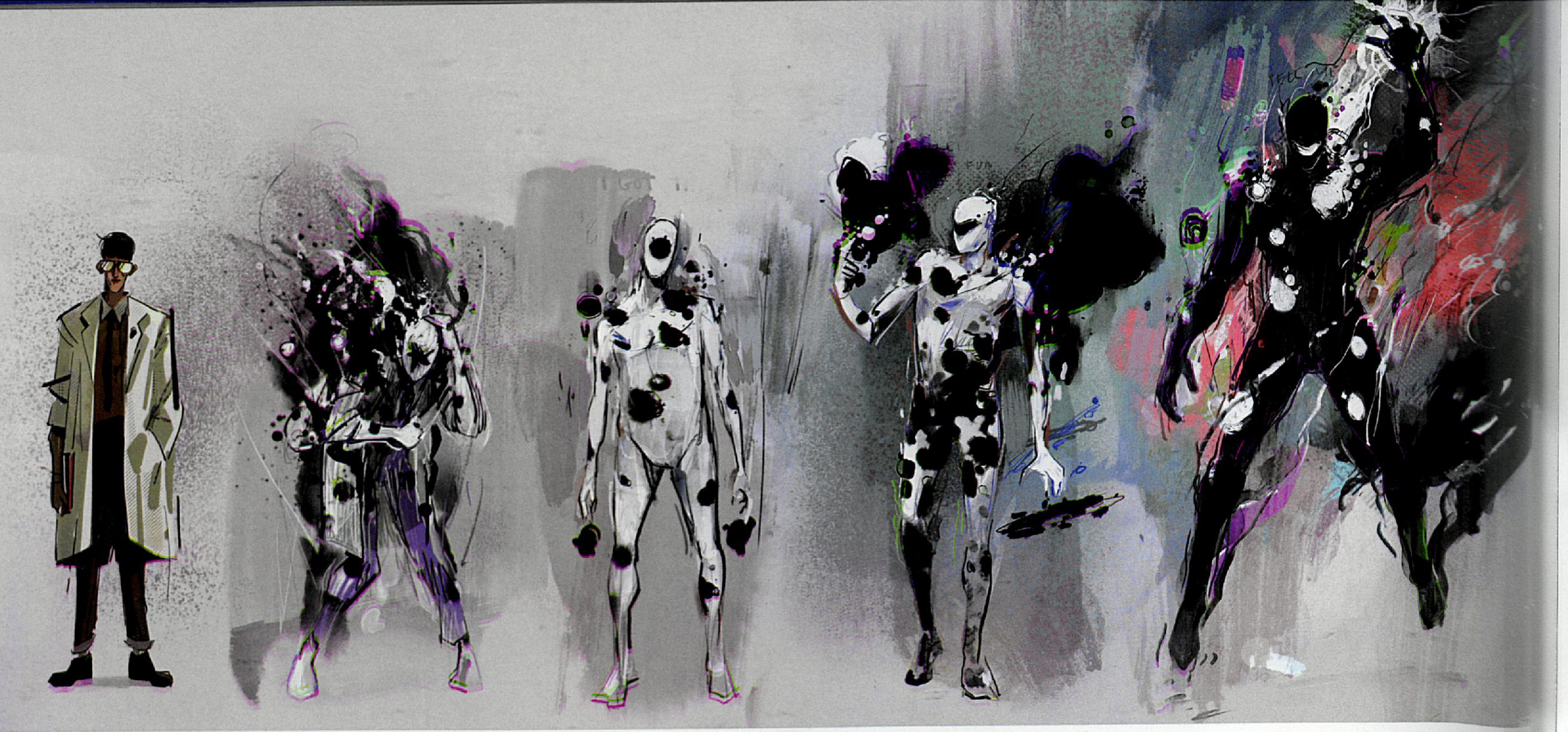




1
POSTURES & ATTITUDE
2
3
4
5
6
SHIRT & HAIR
7
TAPER PANTS
8
9
10
11
12
13
14

ABOVE:
JESÚS ALONSO IGLESIAS

OPPOSITE:
WENDELL DALIT

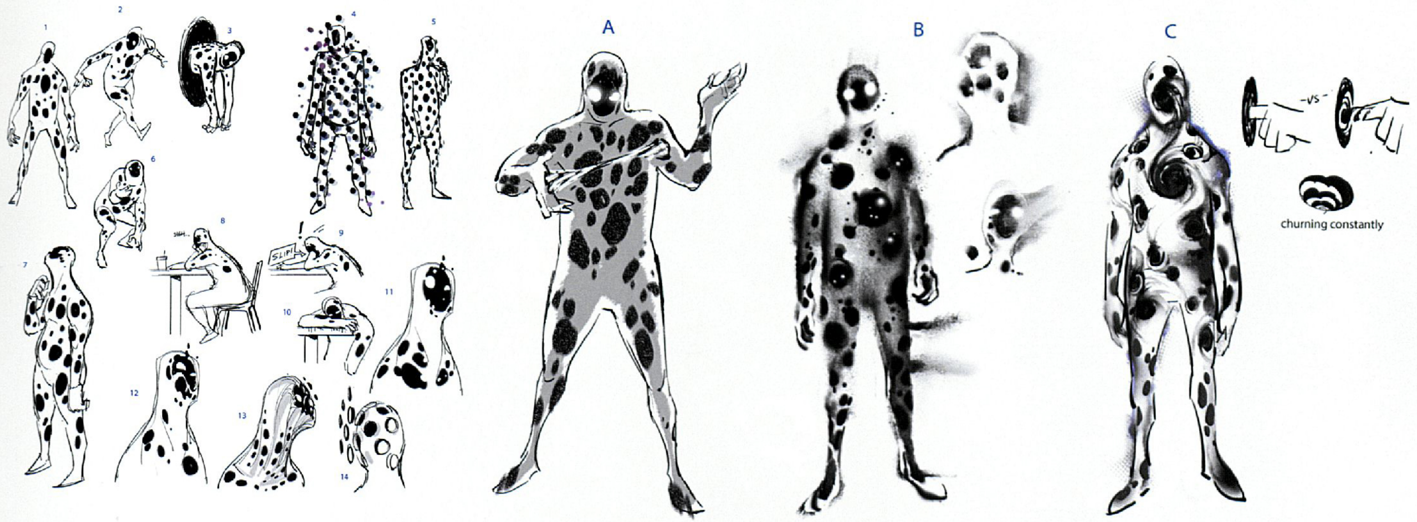


into this character who has many holes and portals inside him. "At first, he just seems like kind of a clumsy, low-level, goofy villain that has sort of *Looney Tunes*-style holes that go everywhere. But then he starts to realize that he can use those holes to go between dimensions, and he gets more and more powerful and becomes a real foe for Miles."

Director Joaquim Dos Santos mentions that Spot doesn't realize that he has limitless potential at first. He says, "I think that's the key to making that character charming and relatable, and somebody that plays as an opposite side of the coin to Miles as well. To look at him walking down the street, you see a guy in a white spandex suit with polka dots. Of course, since this is New York City, people don't even bat an eyelash because he's just another crazy person on the street. The fact that he isn't taken seriously at first really plays into what he evolves into later—that by hook or by crook, he is going to be seen."

Producer Avi Arad also believes that the Spot is unlike any villain we have seen on the big screen before and is perfect for this new eccentric universe. He notes, "Visually, he fit perfectly, since he was able to manipulate black holes and dark matter, creating an eye-popping feast for the eyes anytime he's on screen."

Editor Mike Andrews says, "Spot is a fantastic villain for Miles to encounter. His power of forming portals with his holes creates endless opportunities for clever, as well as comedic, fight sequences. Early in the movie's development, the animation team created tests of what they could do with Spot's body and holes. They created clever, mind-warping fight possibilities: A punch thrown at Spot could come out another hole and right back at Miles, which Miles learns from and takes advantage of to counterattack. Or Miles throws a punch and falls inside Spot, who then dances around while Miles's appendages are sticking out at all different angles. We were able to use ideas from these animation tests for the final cut, and they helped to elevate the fight scenes from the storyboard phase to something much more alive and easier to visualize."

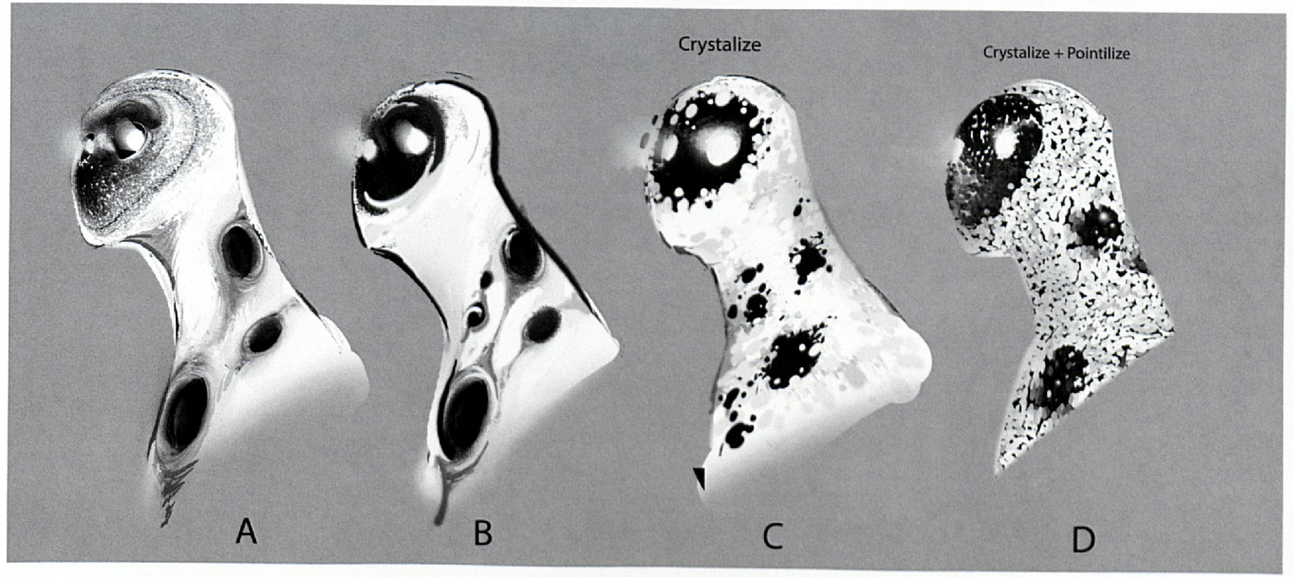


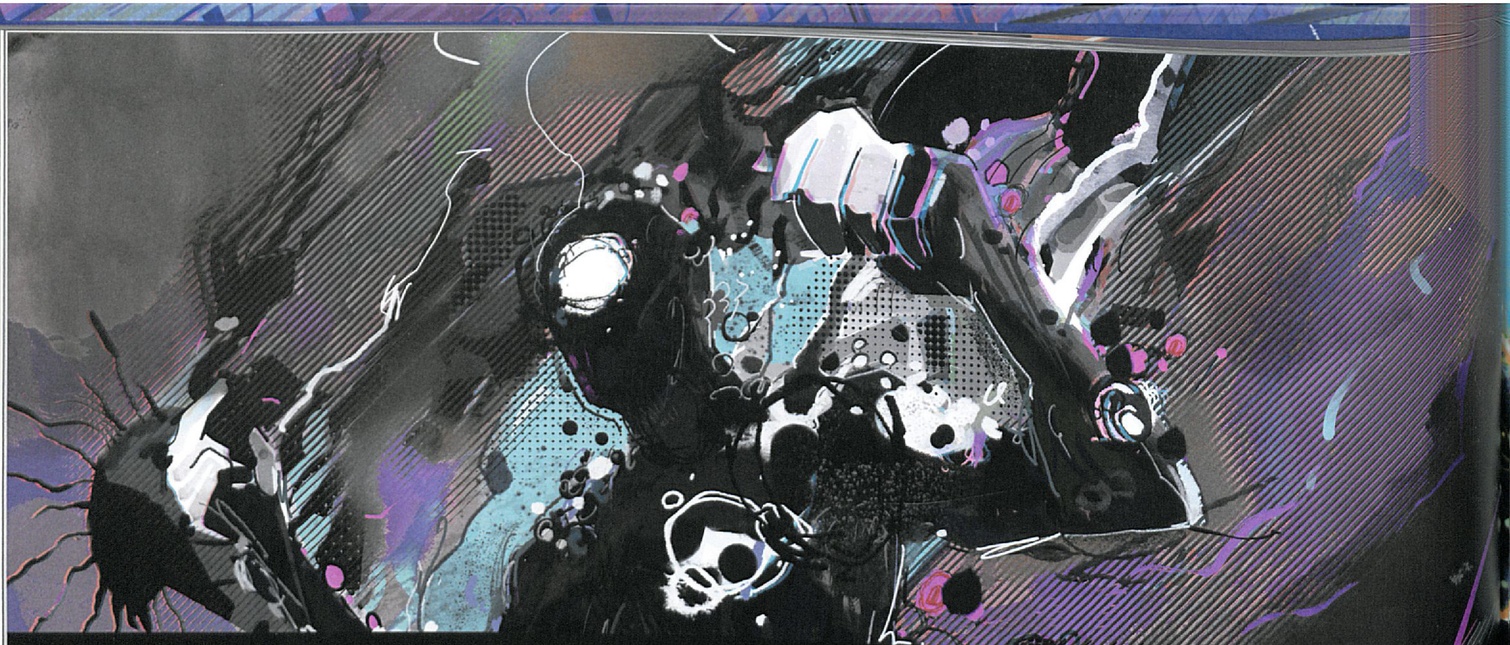
ABOVE:
CHRISTIE TSENG

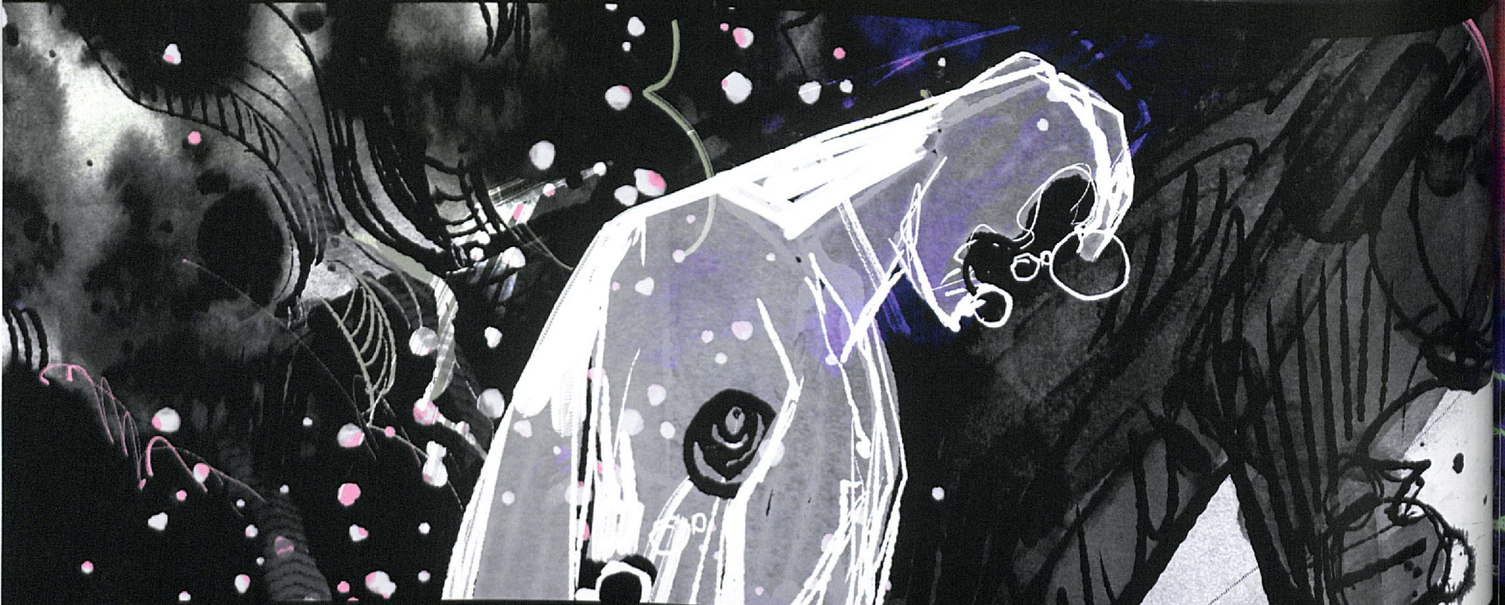
RIGHT:
CHRISTIE TSENG

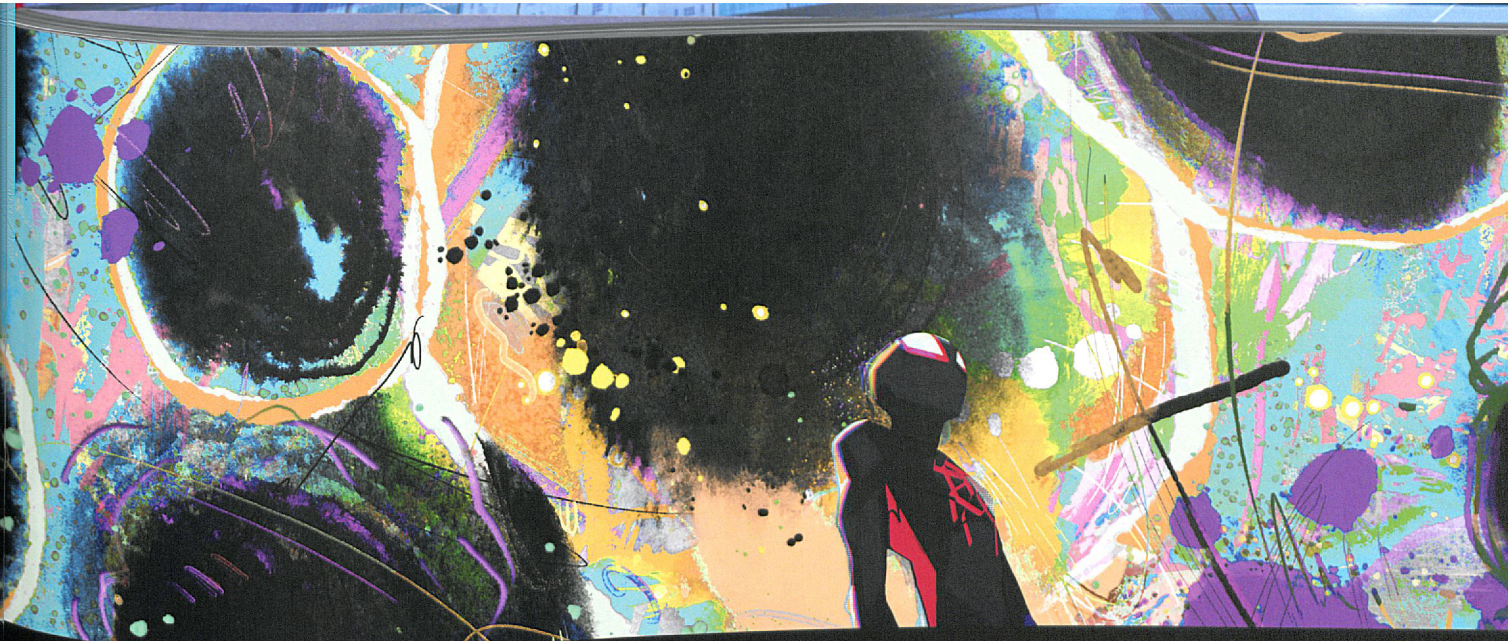
OPPOSITE:
AYMERIC KEVIN

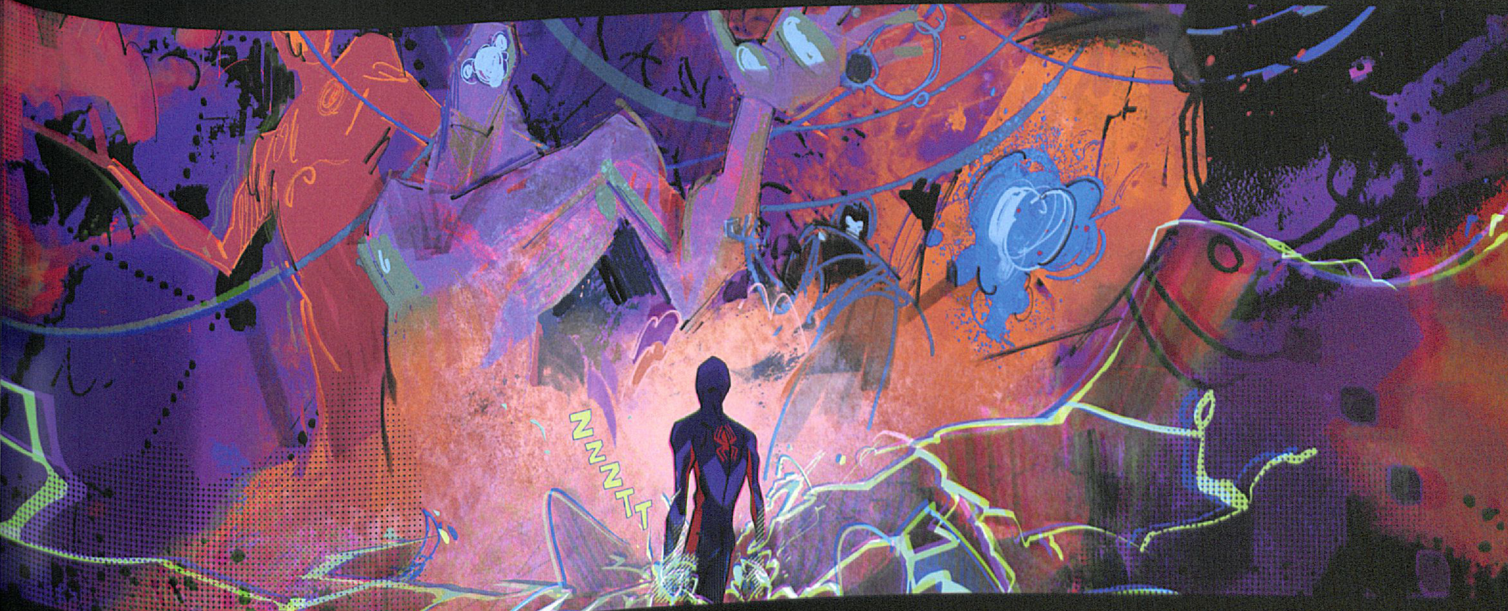
FOLLOWING SPREAD:
AYMERIC KEVIN

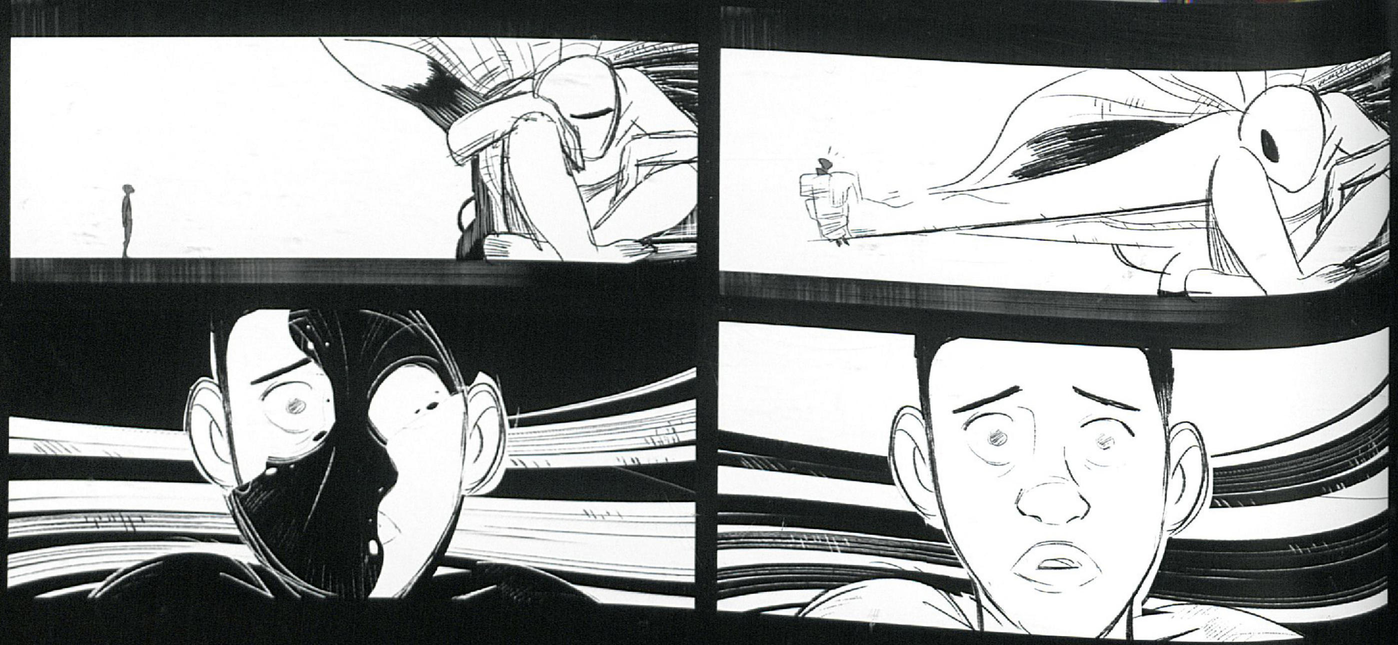






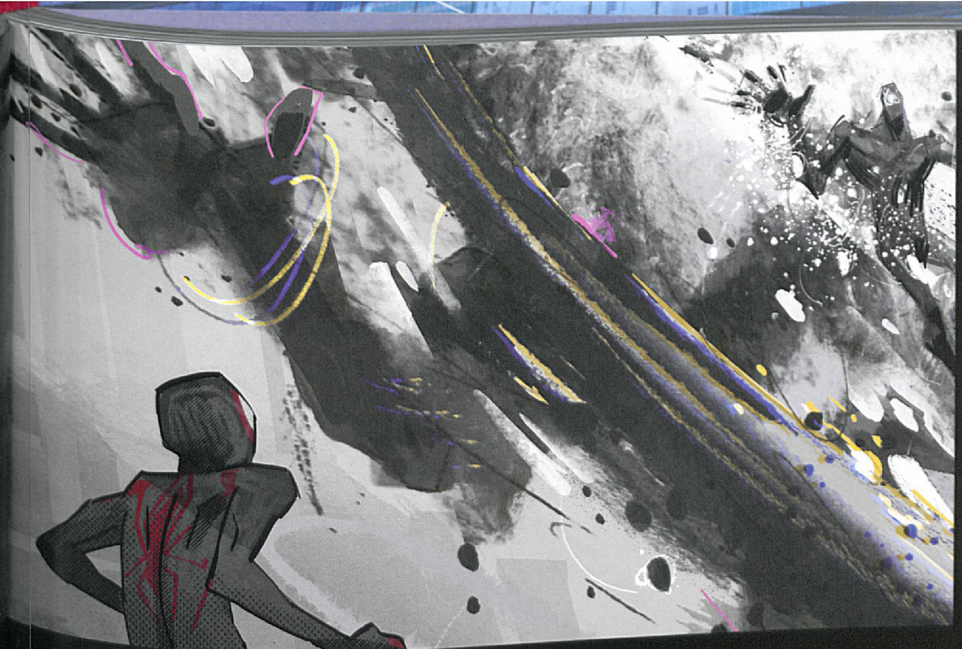


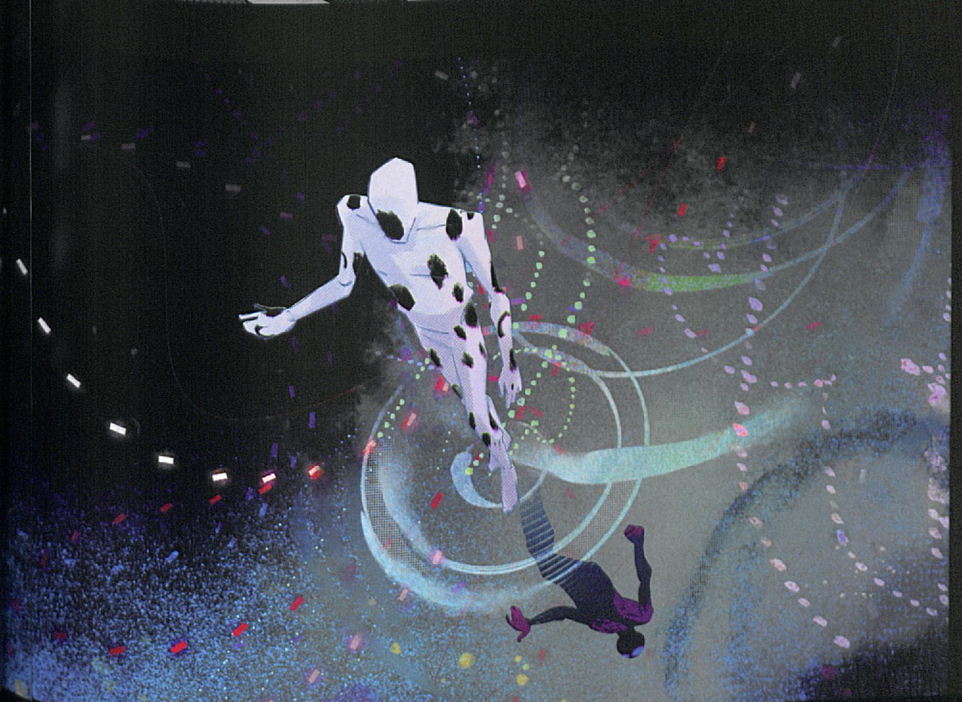

NZZTT



TOP:
WENDELL DALIT

ABOVE:
OCTAVIO E. RODRIGUEZ





Andrews continues, "From an editorial standpoint, we spent a lot of time working and reworking the initial sequence where Spot and Miles meet and fight. The sequence needs to set up the villain while also establishing Miles's current state of mind and what he's been doing since the first movie. Spot is introduced as a run-of-the-mill villain, more of a nuisance to Miles than a real threat. As a misdirect, the audience won't take him seriously at first, and neither does Miles, so we don't expect him to be the main villain. And not being taken seriously is Spot's central issue. Miles is tormented by Spot while trying to juggle his two lives: He's supposed to be with his parents at the school counselor's office, discussing his future. It was a challenging scene to construct, as, like Miles, it has a lot of spinning plates: It establishes the characters, where the movie is going and why, and thanks to Spot's portal creations, covers a lot of locations and comedic turns.

"At times, animated movies struggle to find the voice of the character," Andrews adds. "Not who is voicing it, but who the character actually is. Particularly with villains this can be a challenge. Jason Schwartzman, who plays Spot, brought a lot to the character with his recordings. Cutting in his lines helped us to discover and flesh out who Spot was. He improvises a lot of his dialogue and can turn a line into a paragraph of gems to pull from. He not only brought a lot of comedy to the character but also helped us form the nuance of Spot's psyche."

LEFT (TOP):
AYMERIC KEVIN

LEFT (BOTTOM):
AYMERIC KEVIN

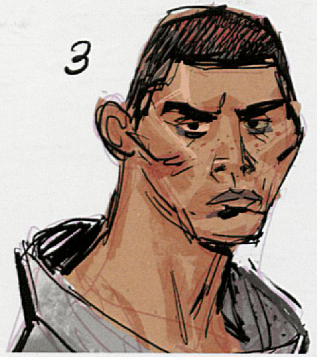
MIGUEL O'HARA
SPIDER-MAN 2099

We first met Miguel O'Hara/Spider-Man 2099 in the coda from the first Spider-Verse movie. Miguel is one of the first new characters that Miles encounters when he begins his voyage into the Spider-Verse. From their base in the future, Miguel and his holographic assistant, LYLA (Lyrate Lifeform Approximation), monitored the activation of the Super-Collider and meeting of the Spider Society. "He and Miles do not see eye to eye, and in some ways, they become adversaries," says producer Christina Steinberg. "Miguel's a rich, exciting character, who is quite interesting because he has some darkness to him."

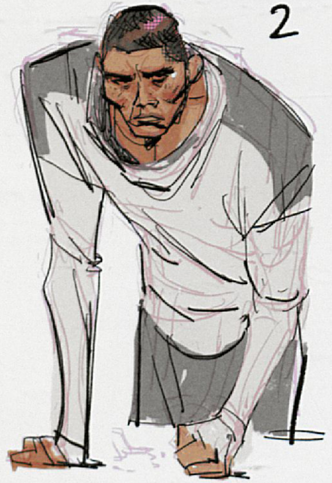
"Miguel is certainly one of our big new characters," says director Kemp Powers. "We saw him purposely make a dimensional jump at the end of the first movie. He has been really busy since the first film, and he's the creator and the commander of this interdimensional Spider Society. There have been anomalies floating all through the multiverse, and Miguel has taken it upon himself to put everyone back where they belong. He has been visiting their multiverses, capturing these villains, and bringing them back to their own worlds. He has a very different personality than the other Spiders. He's more serious and doesn't quip. It's hard to believe, but we were able to draw a lot of comedy from the fact that he's so serious."

Artist Kristafer Anka says he envisioned Miguel as "the aggressive Spider." He adds, "He takes his job, his physicality, and his presence very seriously, and we wanted everything to express that. Miguel is scary when compared to the other Spiders!" Artist Jesús Alonso Iglesias agrees;

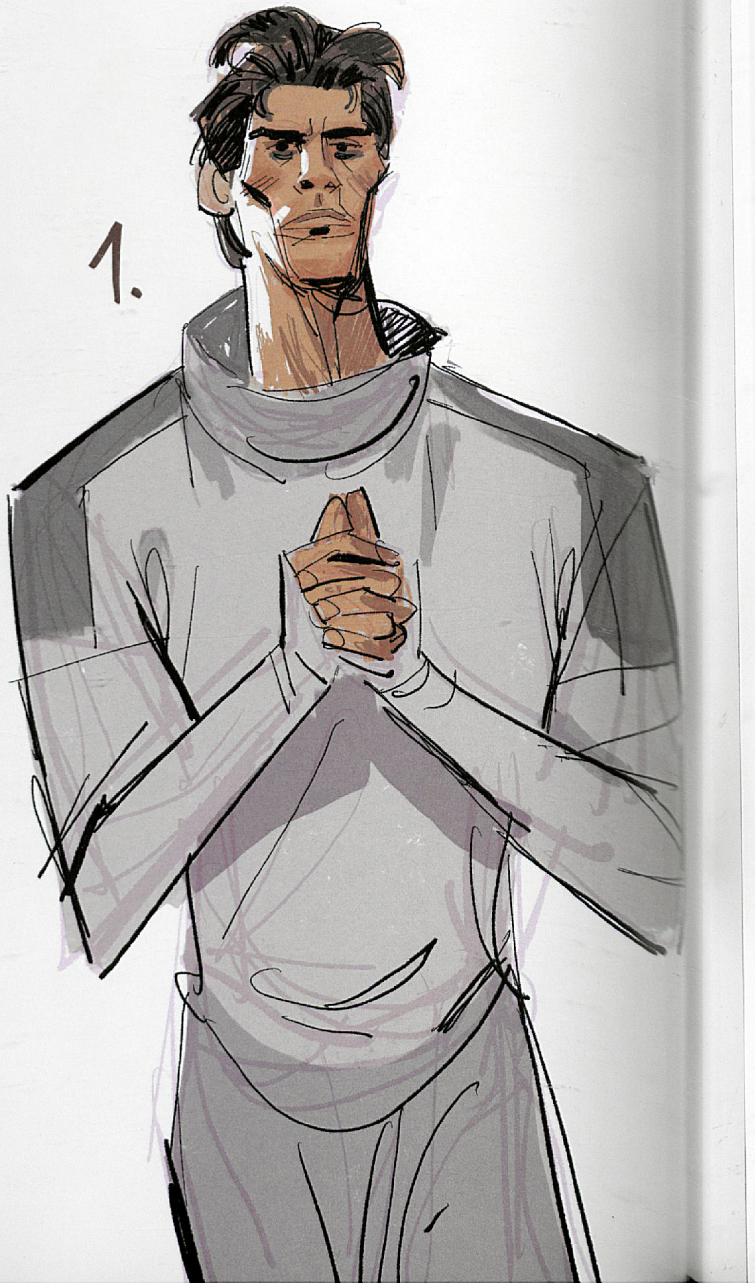
3



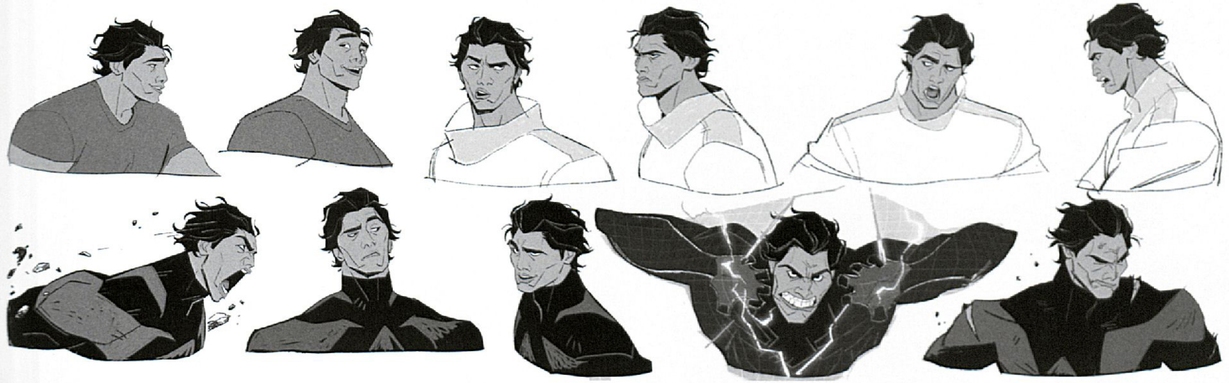
2



1.



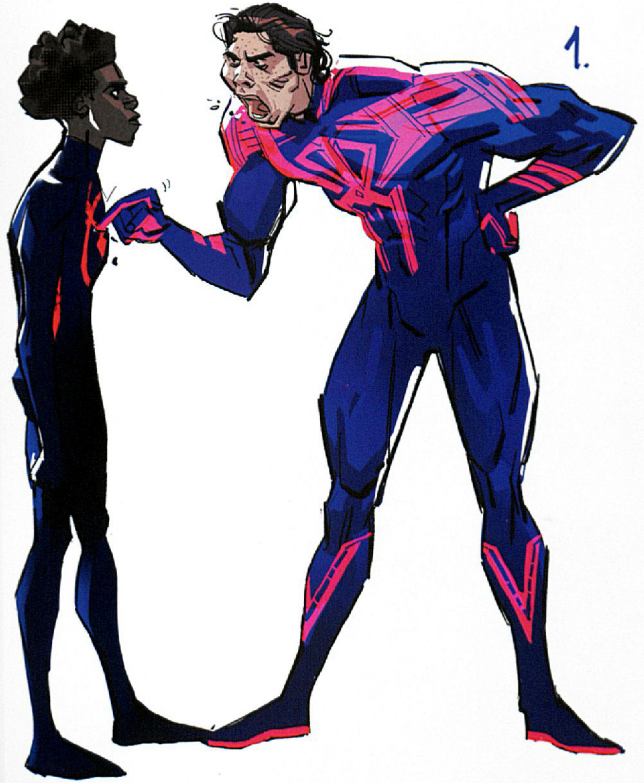
THIS PAGE:
JESÚS ALONSO IGLESIAS



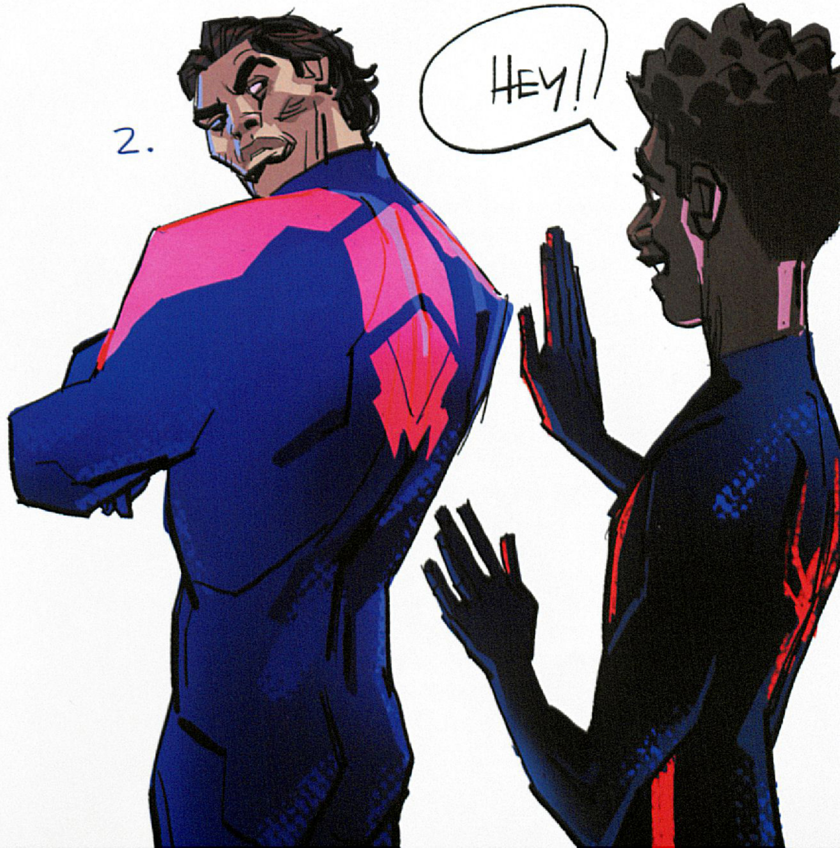
LEFT:
AMI THOMPSON

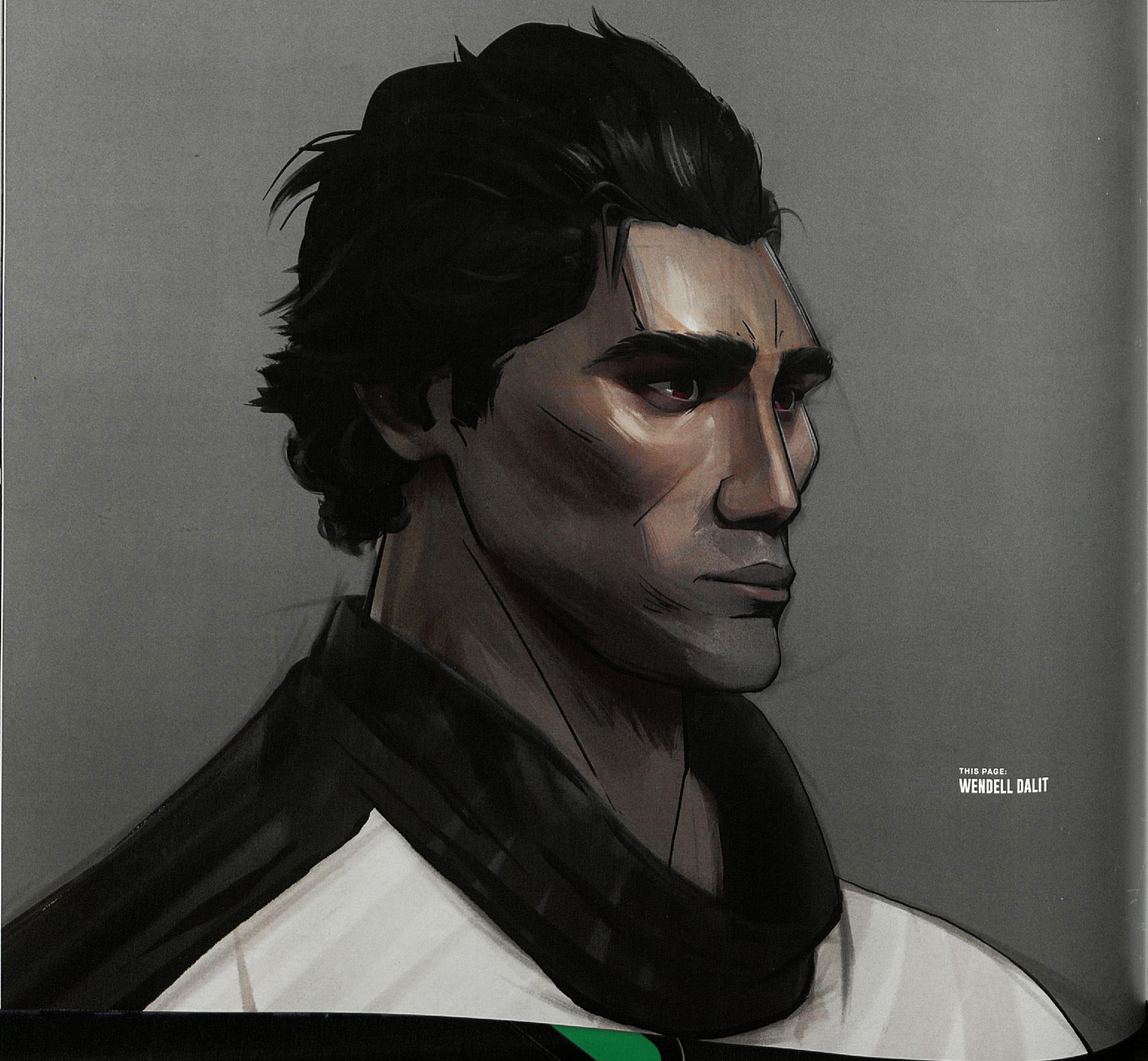
BELOW:
JESÚS ALONSO IGLESIAS

1.

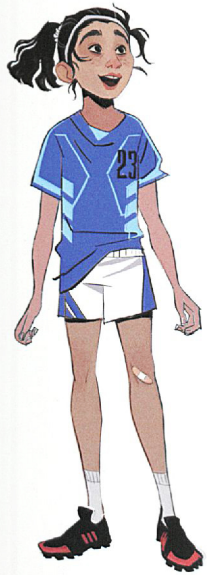


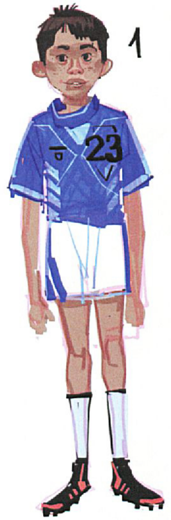
2.

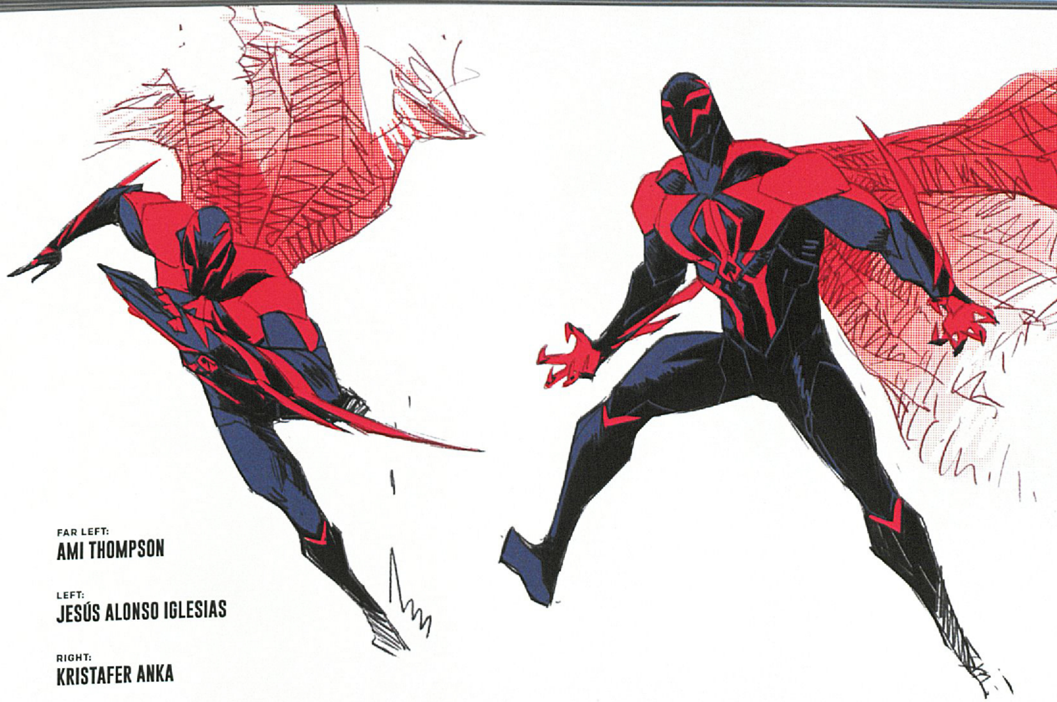




THIS PAGE:
WENDELL DALIT







FAR LEFT:
AMI THOMPSON

LEFT:
JESÚS ALONSO IGLESIAS

RIGHT:
KRISTAFER ANKA

"The weight of responsibility and duty must be reflected in his eyes and in his attitude, since he is in charge of keeping the multiverse safe from chaos. And, also, he had to have the appearance of an authentic Mesoamerican, which gave him a very special character."

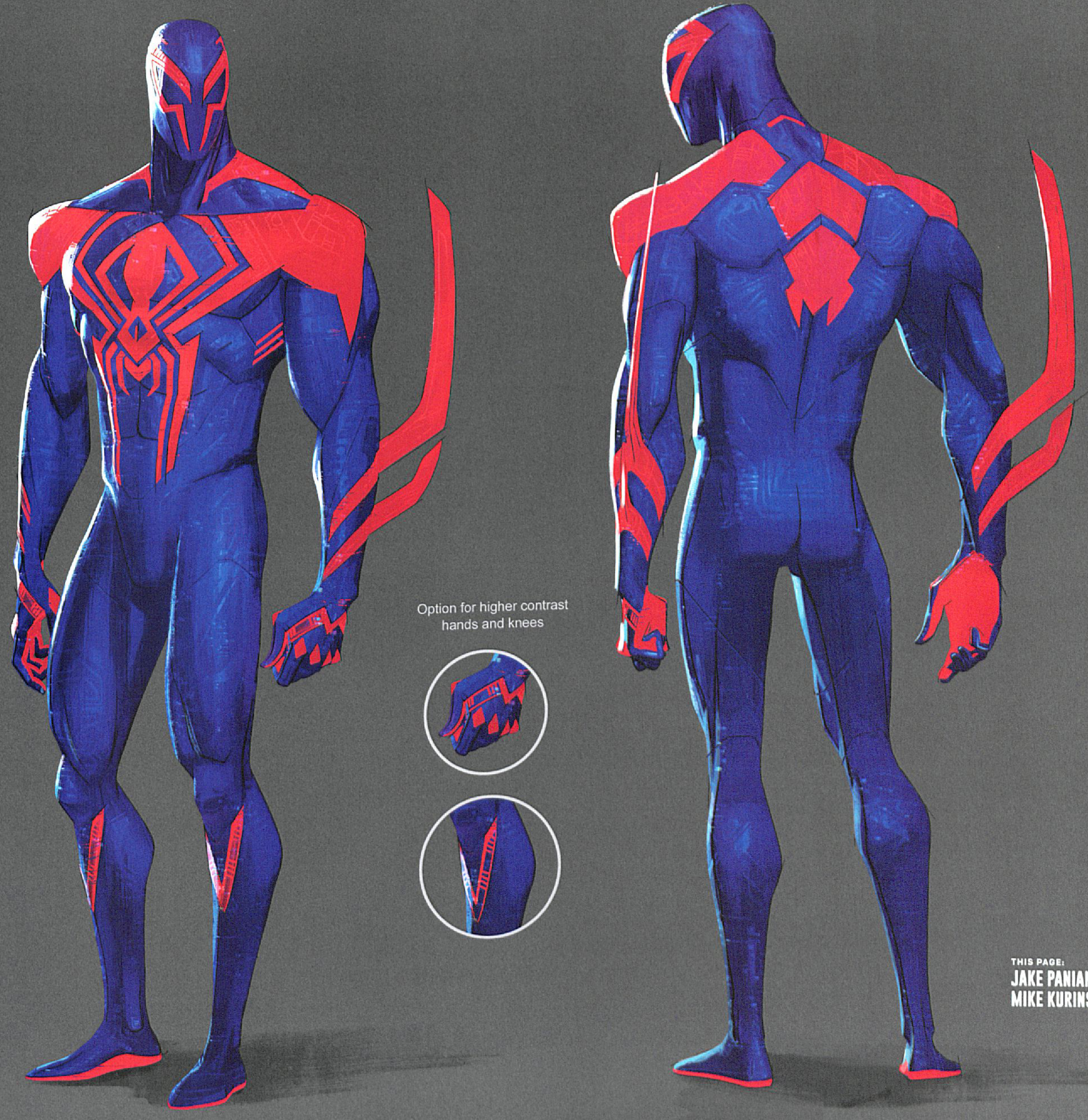
Director Joaquim Dos Santos says, "Miguel O'Hara has always represented a darker, heavier take on what it means to be a Spider-Person. In the comics, it's one of the elements that sets him apart from the more traditional, lighthearted Peter Parker, and for this film the writers decided early on to lean heavily on that darker tone for Miguel's character. Miguel's taken it upon himself to work at maintaining order across the web of life and destiny by creating the Spider Society and proving time and again that he's willing to make painfully hard decisions in service of maintaining balance.

"That's a massive amount of responsibility for one person to shoulder," Dos Santos continues. "And that pressure will take its toll not only on how Miguel looks, but how he interacts with the world around him. There is a level of complexity and nuance to his character that is rarely explored in an animated feature, and every artist and animator has worked their absolute tails off to completely redesign the character from the ground up and externalize all of Miguel's deep, dark internal struggles. The audience will experience all of Miguel's fear, rage, and determination each and every time we see him on screen."

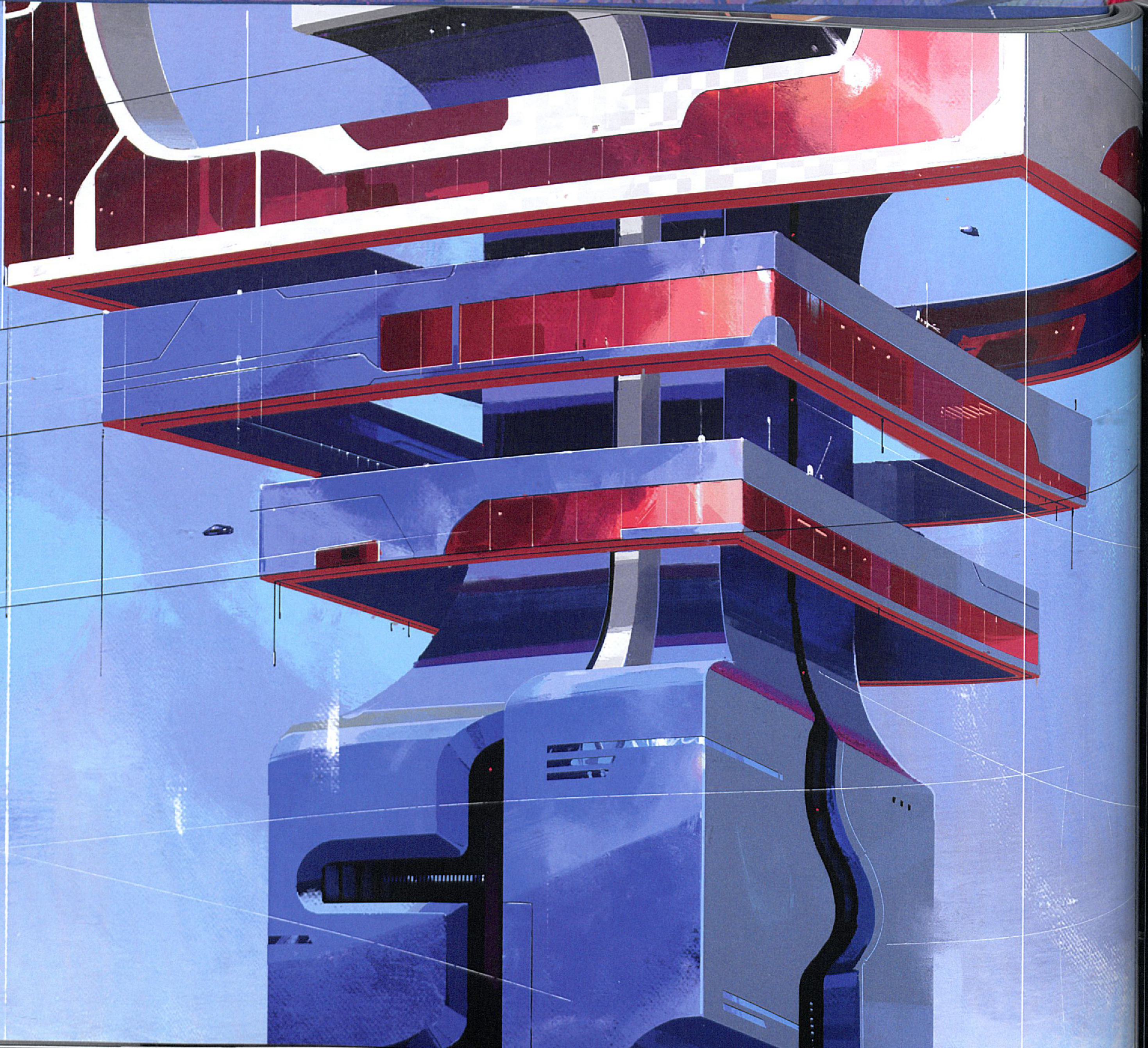
Visual effects supervisor Mike Lasker adds, "We wanted Miguel's suit to look like it was made out of layers of retro-future technology, so we introduced animated sequences of interlaced static, as well as embedded pinpointed light sources that added depth and complexity to the suit's material. Miguel's comic styling also required us to build a specifically new inking technique that highlighted his form and moved naturally with the light and shading."

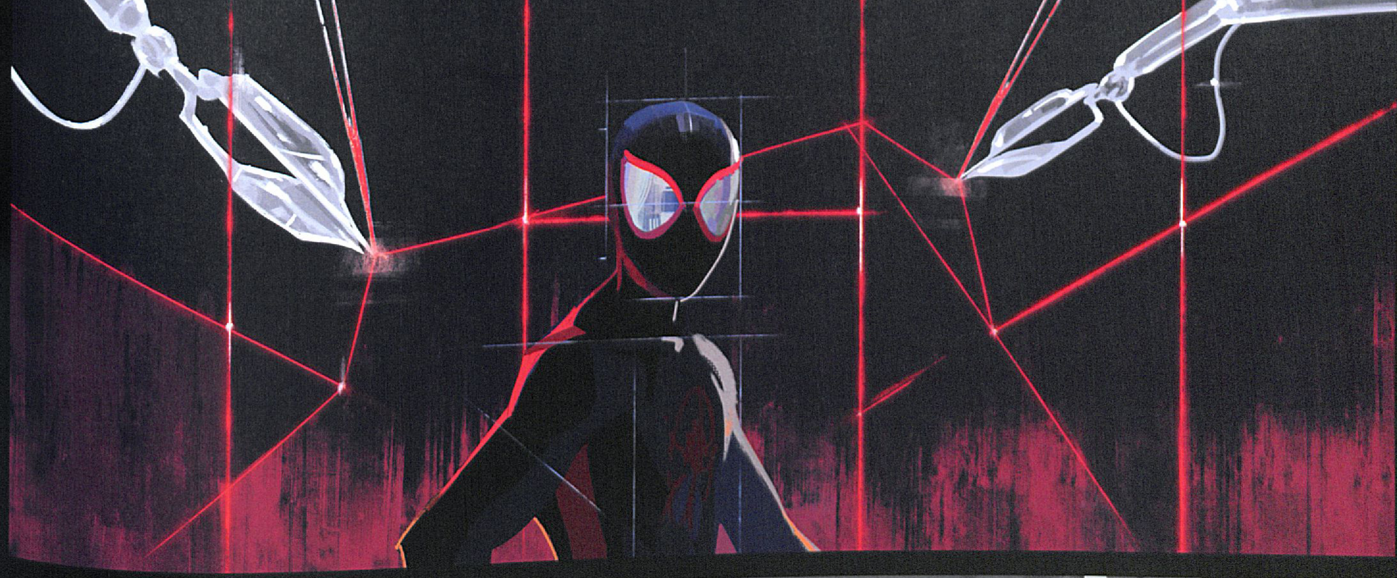
To add contrast and dimension to Miguel's crisp aesthetic and intense characterization, "it was really important to the filmmakers to show a little glimpse of Miguel's daughter in the film as well," executive producer Rebecca Karch Tomlinson explains. "It allows us to see a softer side of Miguel—letting our audience know what he's gone through and is missing, and adding more depth to a character we will seemingly be seeing more of."

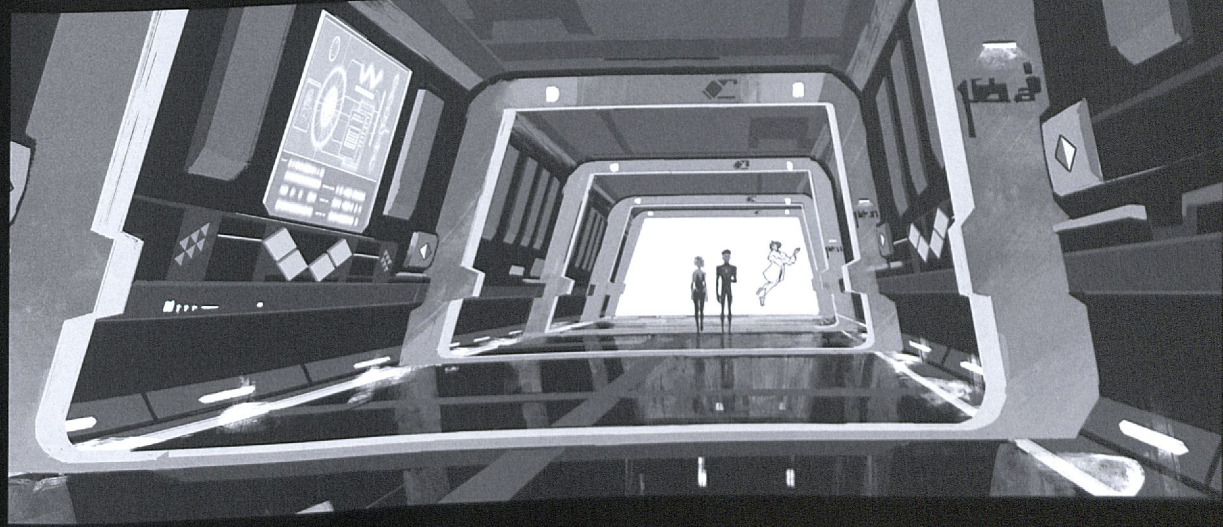
THIS PAGE:
OMAR SMITH


Option for higher contrast hands and knees

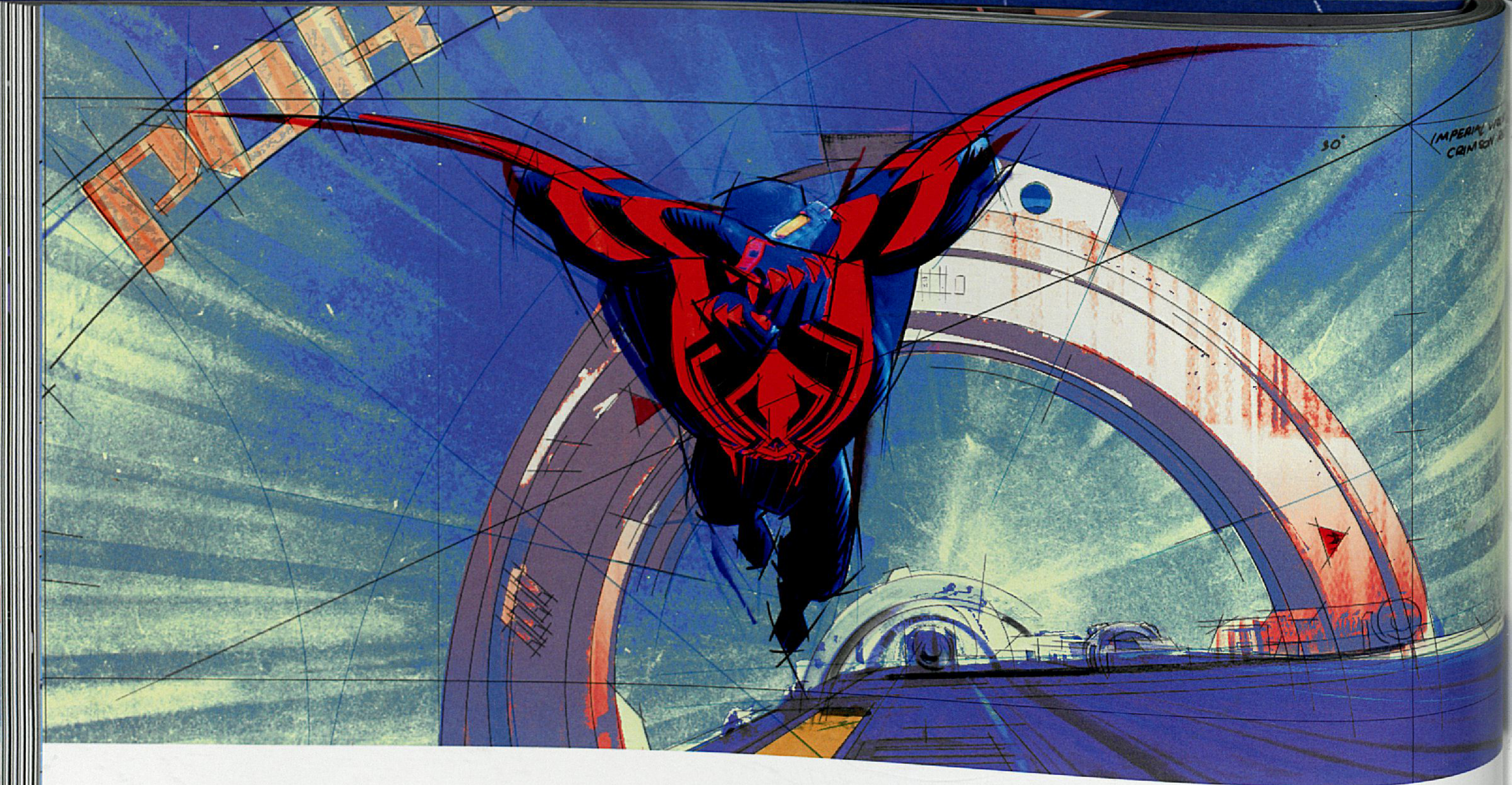
THIS PAGE:
JAKE PANIAN + MIKE KURINSKY





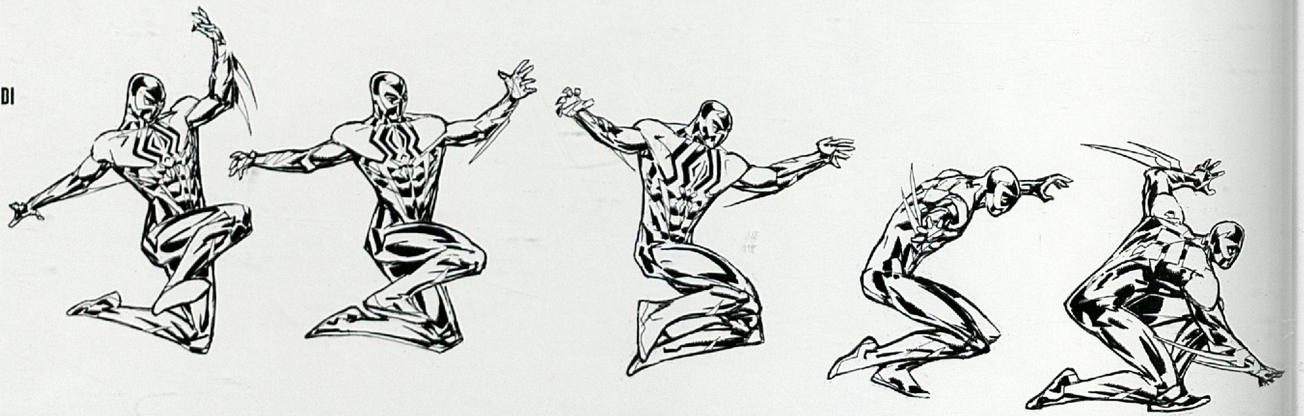


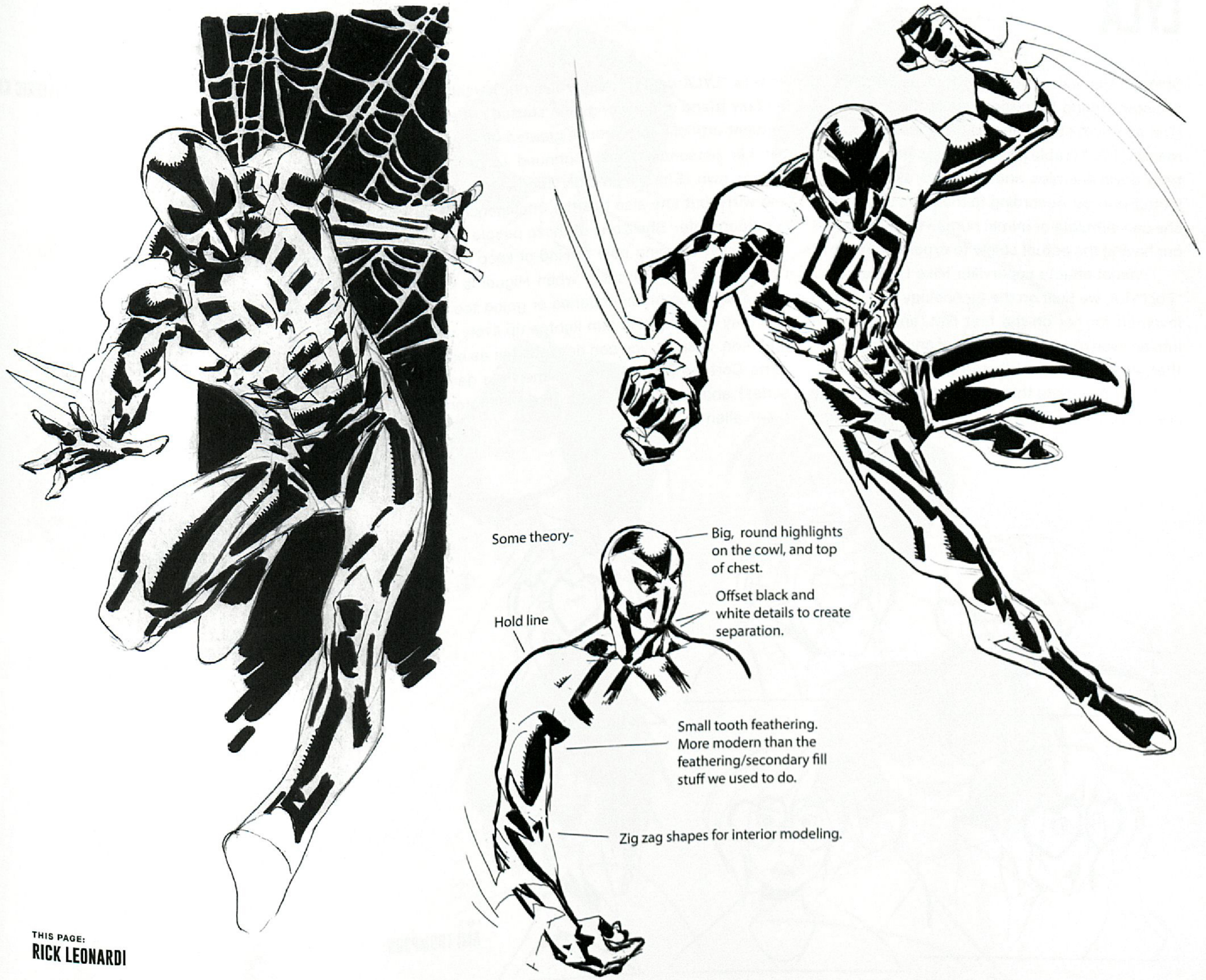
THIS SPREAD:
JAY THAKUR



ABOVE:
KAT TSAI

RIGHT:
RICK LEONARDI





Some theory-

Big, round highlights on the cowl, and top of chest.

Offset black and white details to create separation.

Hold line

Small tooth feathering. More modern than the feathering/secondary fill stuff we used to do.

Zig zag shapes for interior modeling.

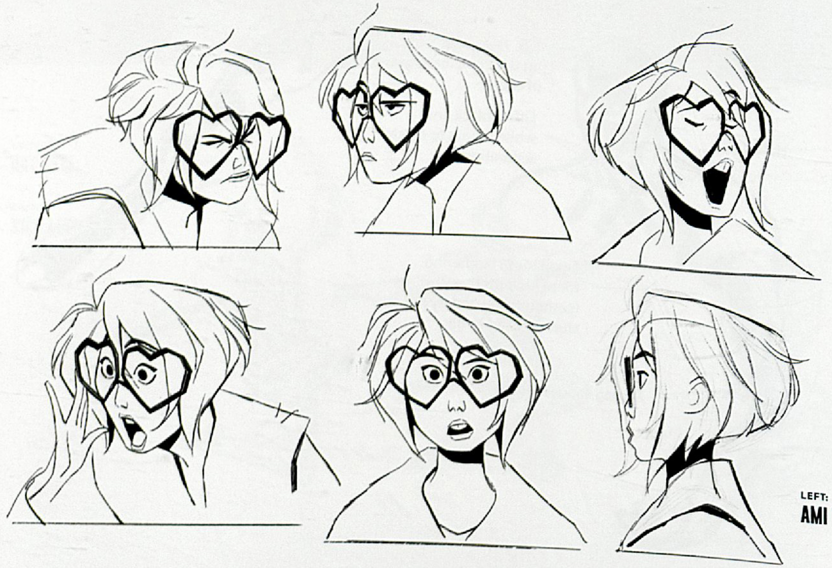
THIS PAGE:
RICK LEONARDI

LYLA

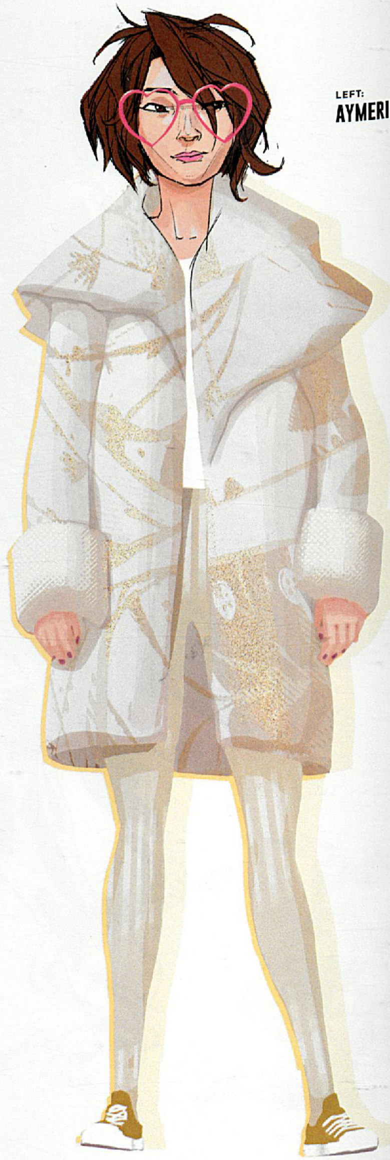
Spidey fans will remember LYLA as Miguel's AI assistant/friend from the coda in the first movie. (The acronym stands for Lyrate Lifeform Approximation.) LYLA is able to help Miguel solve problems, track down enemies, and even record his personal journal entries. According to the film's screenplay, she can simulate or mimic human emotions without having the actual ability to experience them.

Visual effects supervisor Mike Lasker notes, "For LYLA, we built on the technology that we had invented for her on the first film, and evolved it into an even more complex set of animating layers that gave her a sophisticated digital structure."

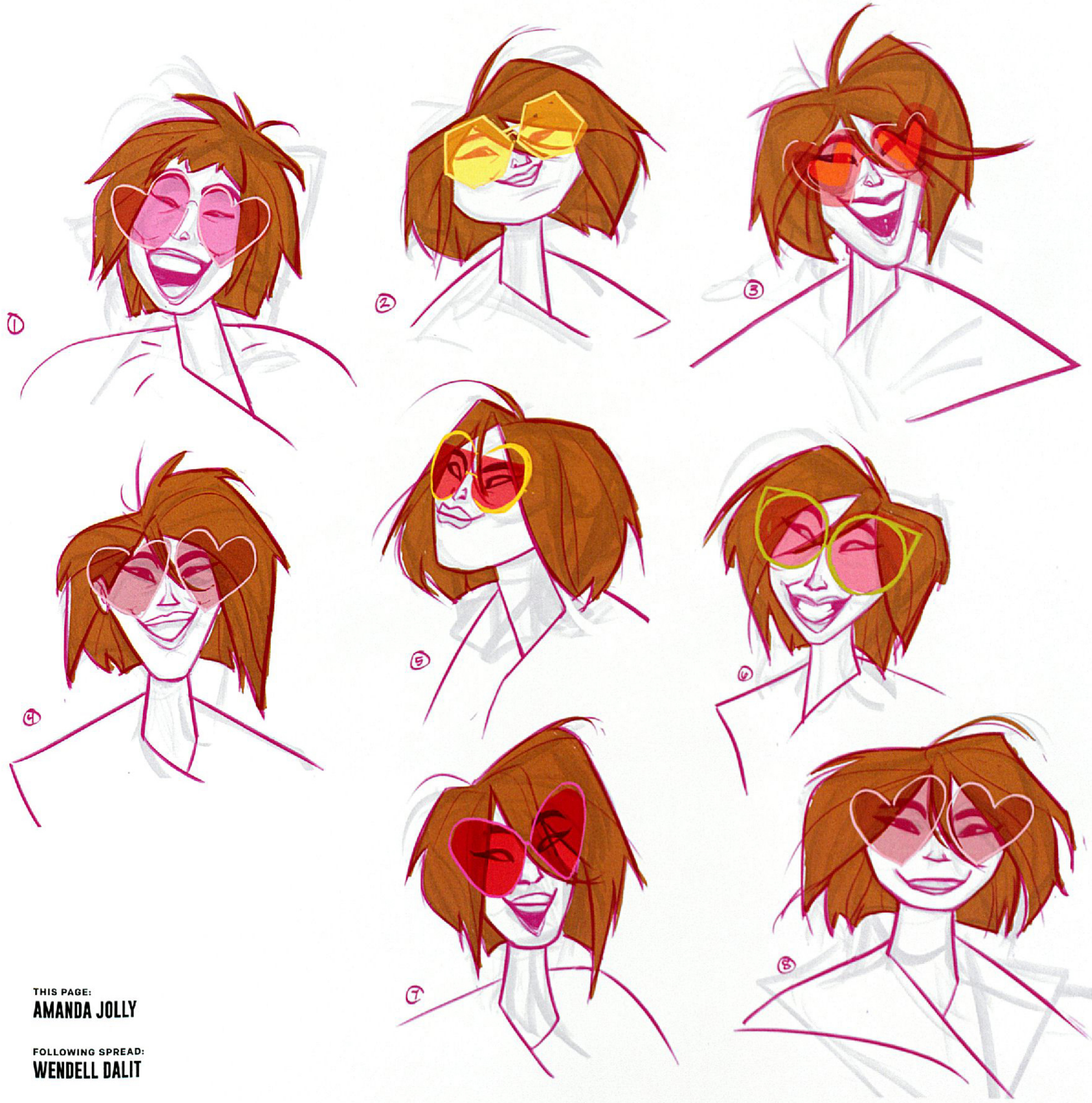
"LYLA is more than a digital assistant, since she is Miguel's closest friend," says director Kemp Powers. "LYLA would probably describe herself as his only friend in the world. She started out as a sentient artificial intelligence created by Miguel, but her personality has continued to develop on her own. She's incredibly funny, sarcastic, and witty, but she also has the intelligence of a supercomputer. She's one of those people who's the closest to being able to kind of keep everything in check, in terms of when Miguel is kind of overstepping his boundaries or going too far. She may actually help him lighten up every now and then. In short, you can describe her as equal parts Cortana [AI character in the Halo games series] and the Great Gazoo [Fred Flintstone's green alien buddy]!"



LEFT:
AMI THOMPSON

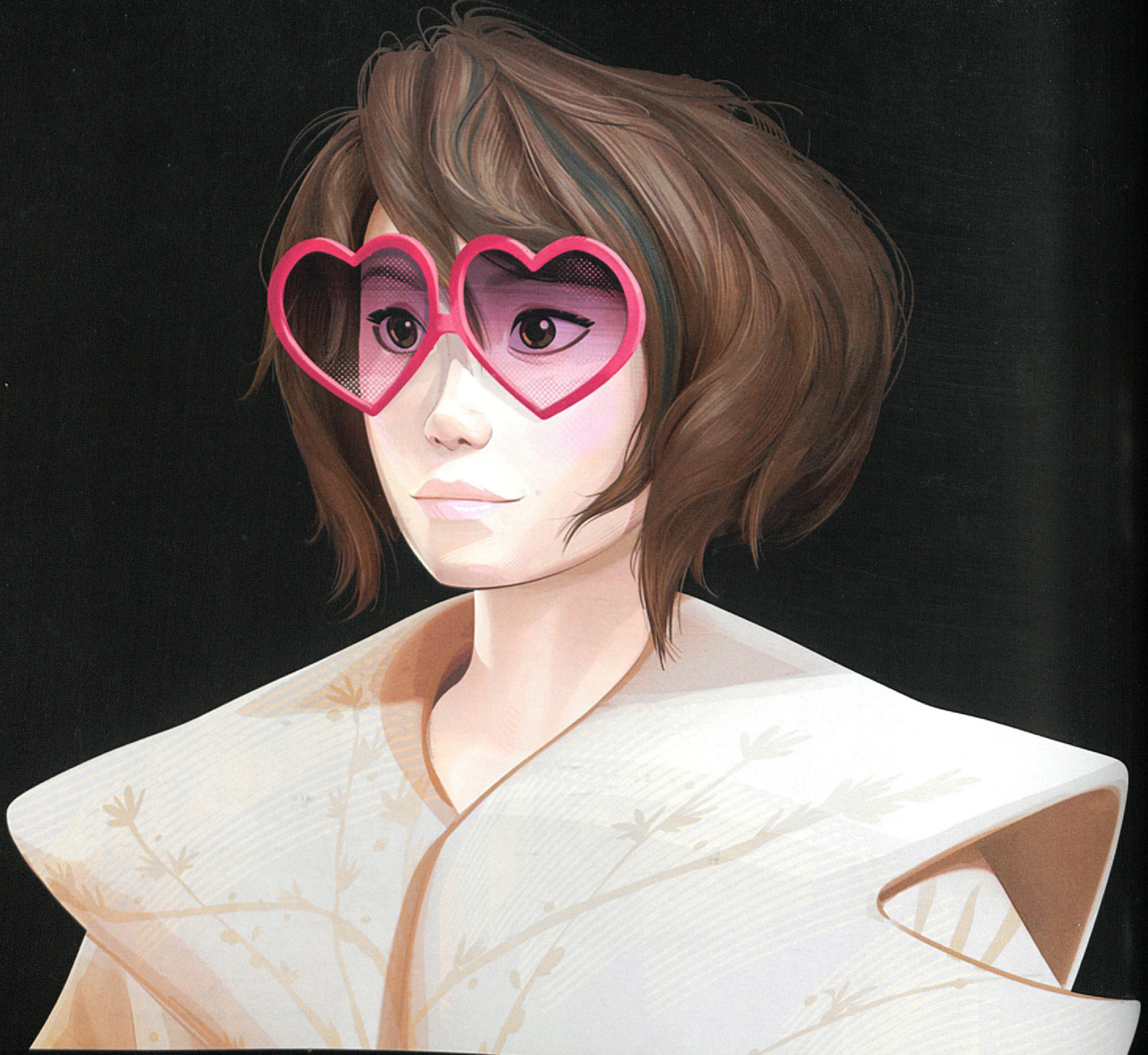


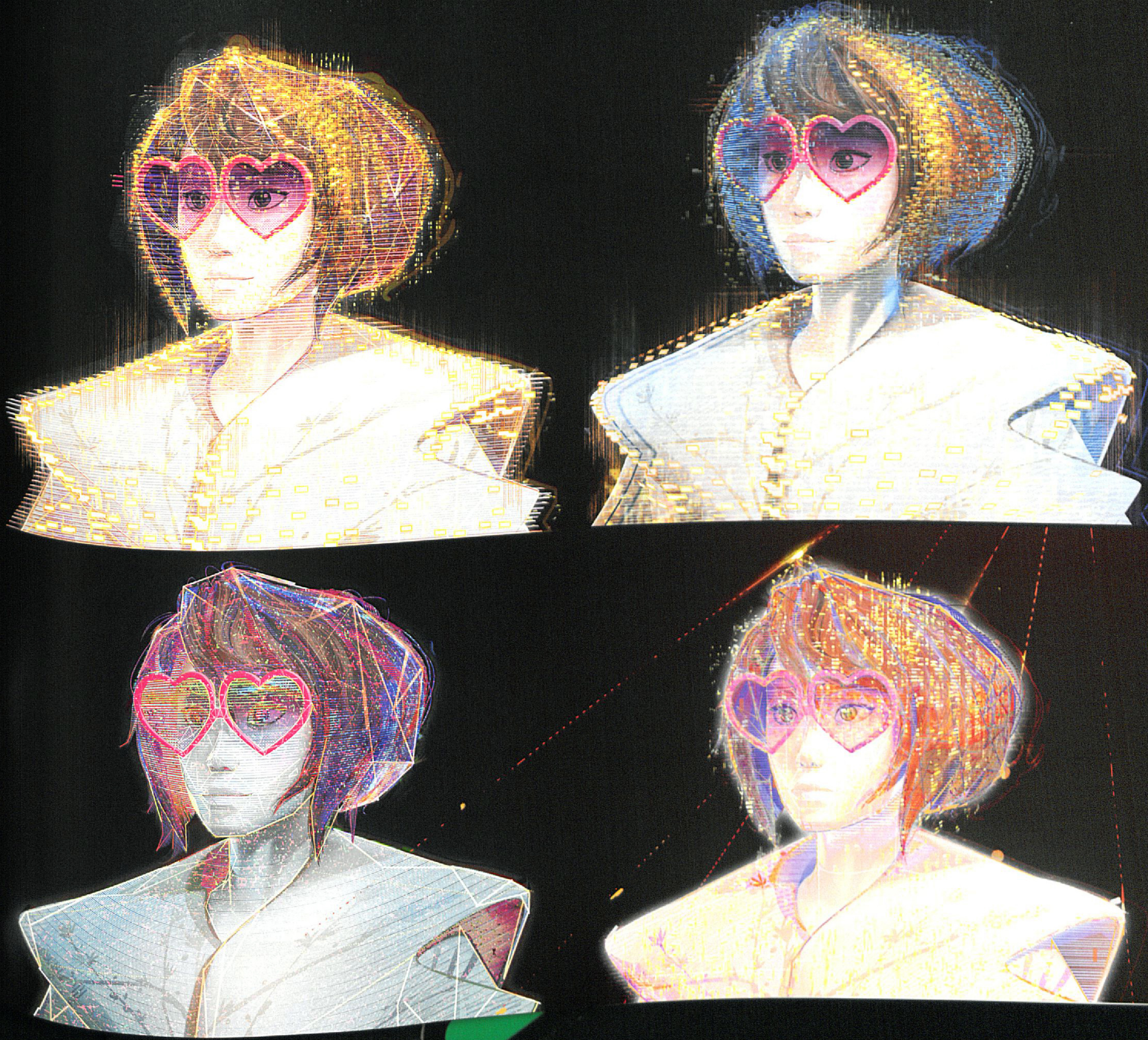
LEFT:
AYMERIC KEVIN



THIS PAGE:
AMANDA JOLLY

FOLLOWING SPREAD:
WENDELL DALIT





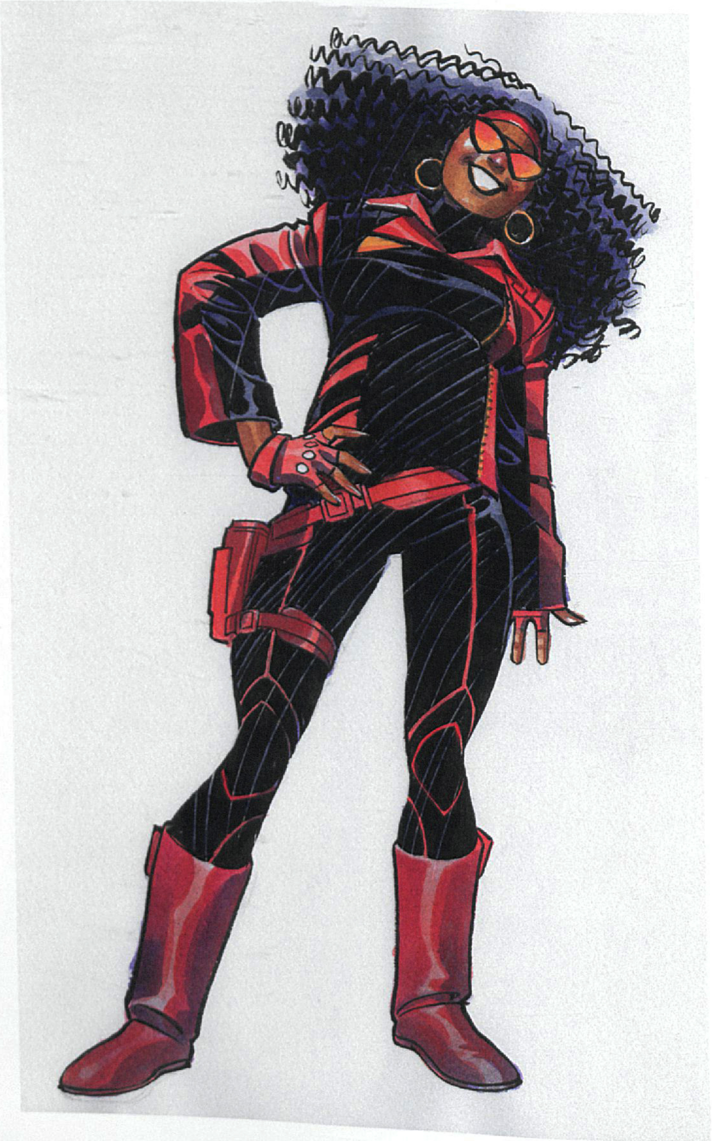
JESSICA DREW
SPIDER-WOMAN

Jessica Drew, the supercool and very pregnant Spider-Woman of Earth-332, is bound to become one of the new fan-favorite characters of the movie. Jessica first arrives on the scene on her motorcycle to throttle the Vulture in the Guggenheim Museum encounter.

Producer Christina Steinberg points out, "Jessica is just the strongest, most impressive Spider-Woman we have met. She's been around the block a few times with this role in her own universe, so she just takes no prisoners and no nonsense. Plus, she gets to drive a really cool motorcycle!"

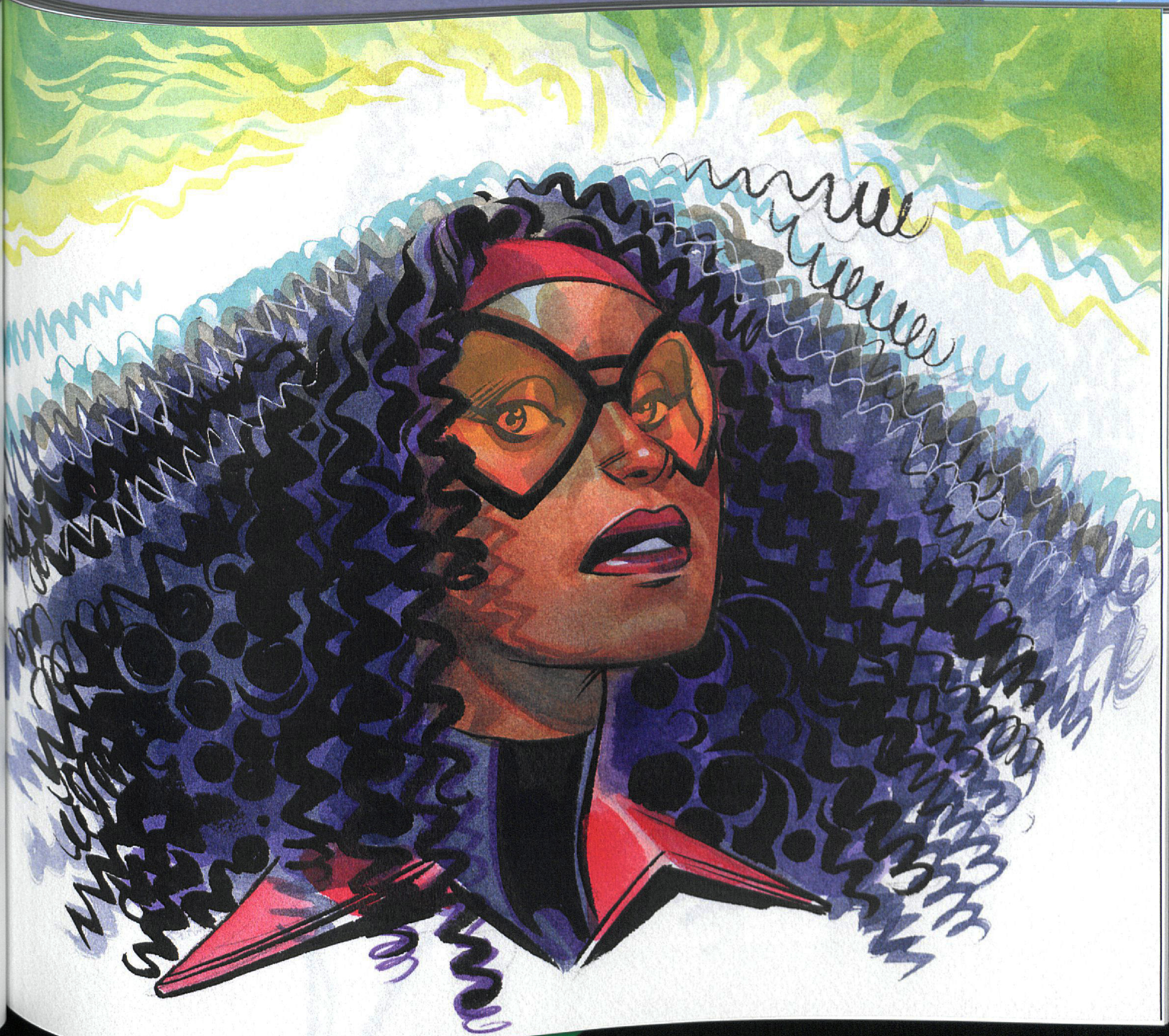
"This is a very different version of Spider-Woman than I think people are accustomed to," says director Kemp Powers. "She is very noticeably pregnant while she is fighting crime, and she's just a badass. She's one of the only spider people who isn't living a double life, and she can be her honest self, which means she's incredibly stylish. She has a cool motorcycle that can drive up walls. She dresses in what is a great combination of a totally functional and high-fashion outfit!"

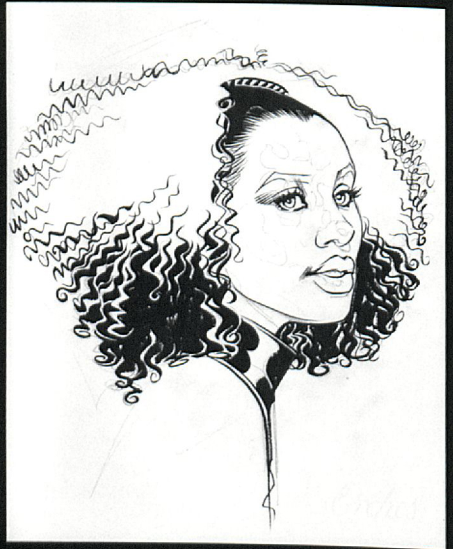
Jesús Alonso Iglesias, who designed this Spider-Woman's killer suit, says he really enjoyed working on diverse characters who have evolved beyond the typical, constricted, and often inaccurate representations in old Super Hero movies and comic-books. "I think it is time to widen the range of characters in animation and do it in a correct way, avoiding falling into stereotypes that honestly don't suit anybody anymore. Working on Miguel, Pavitr (Prabhakar), and Jessica, among others, gave me and the rest of the team a chance to do that."

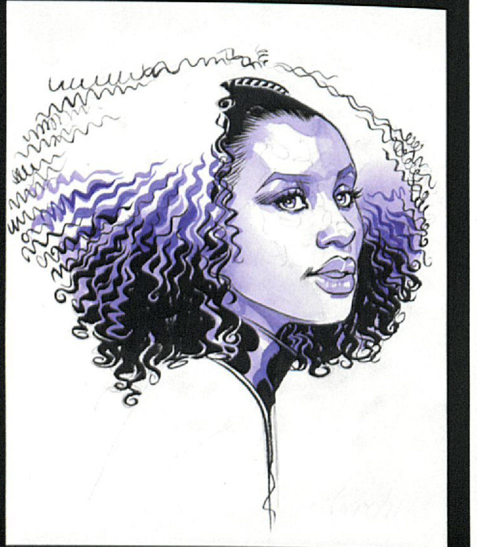


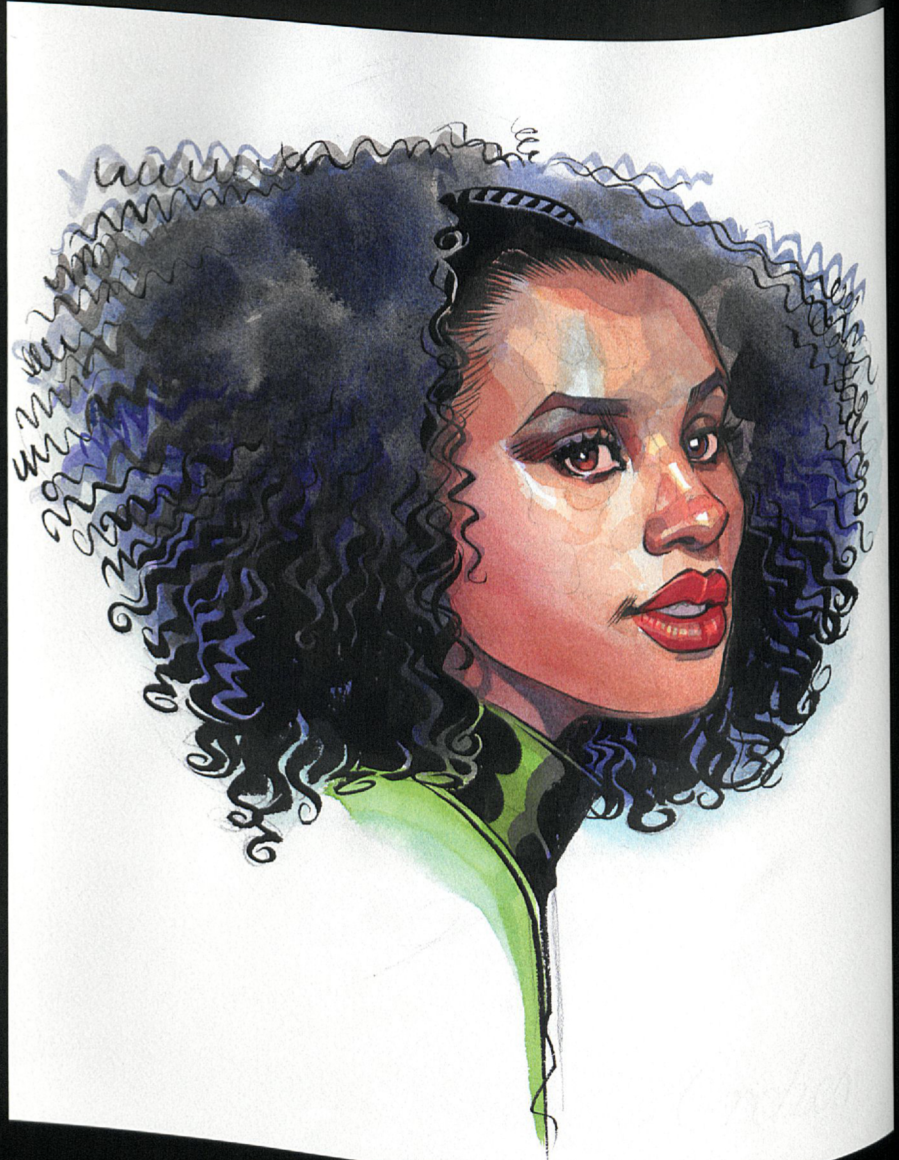
LEFT:
BRIAN STELFREEZE

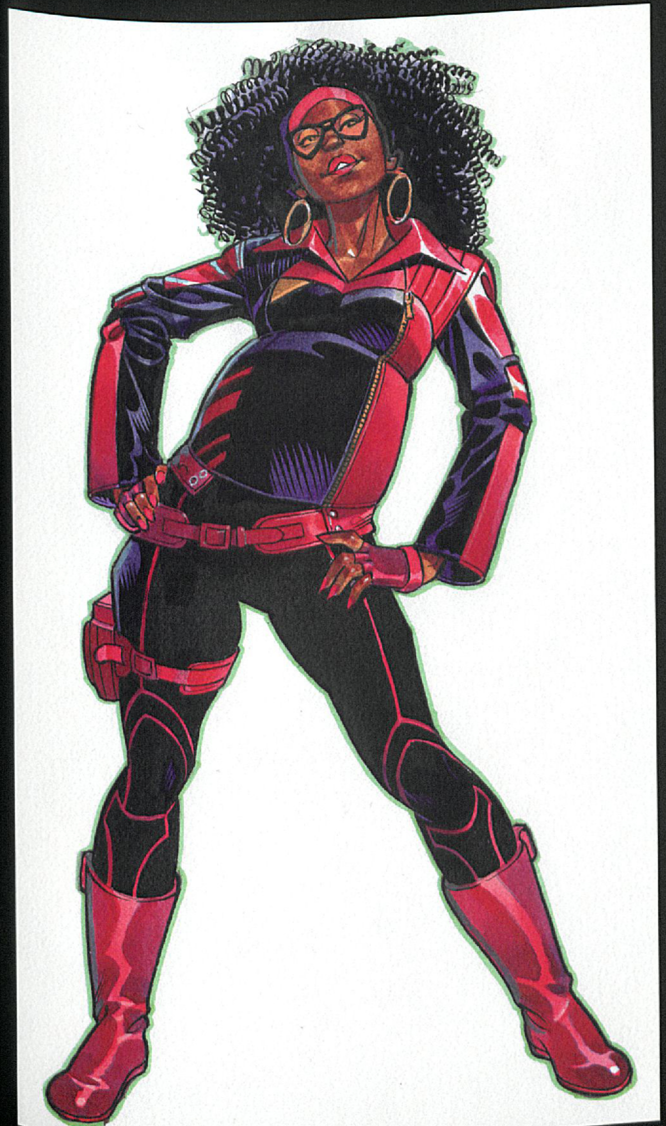
OPPOSITE:
BRIAN STELFREEZE

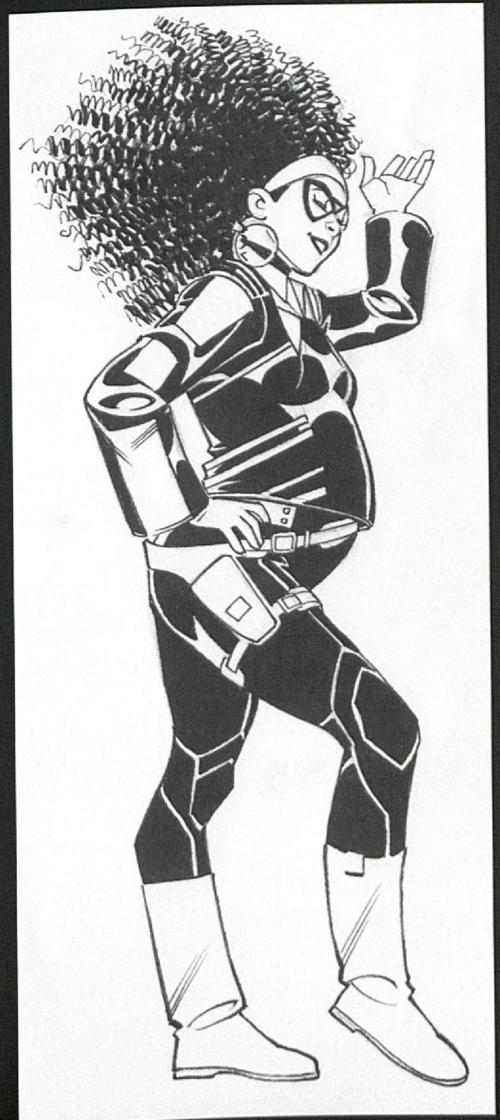




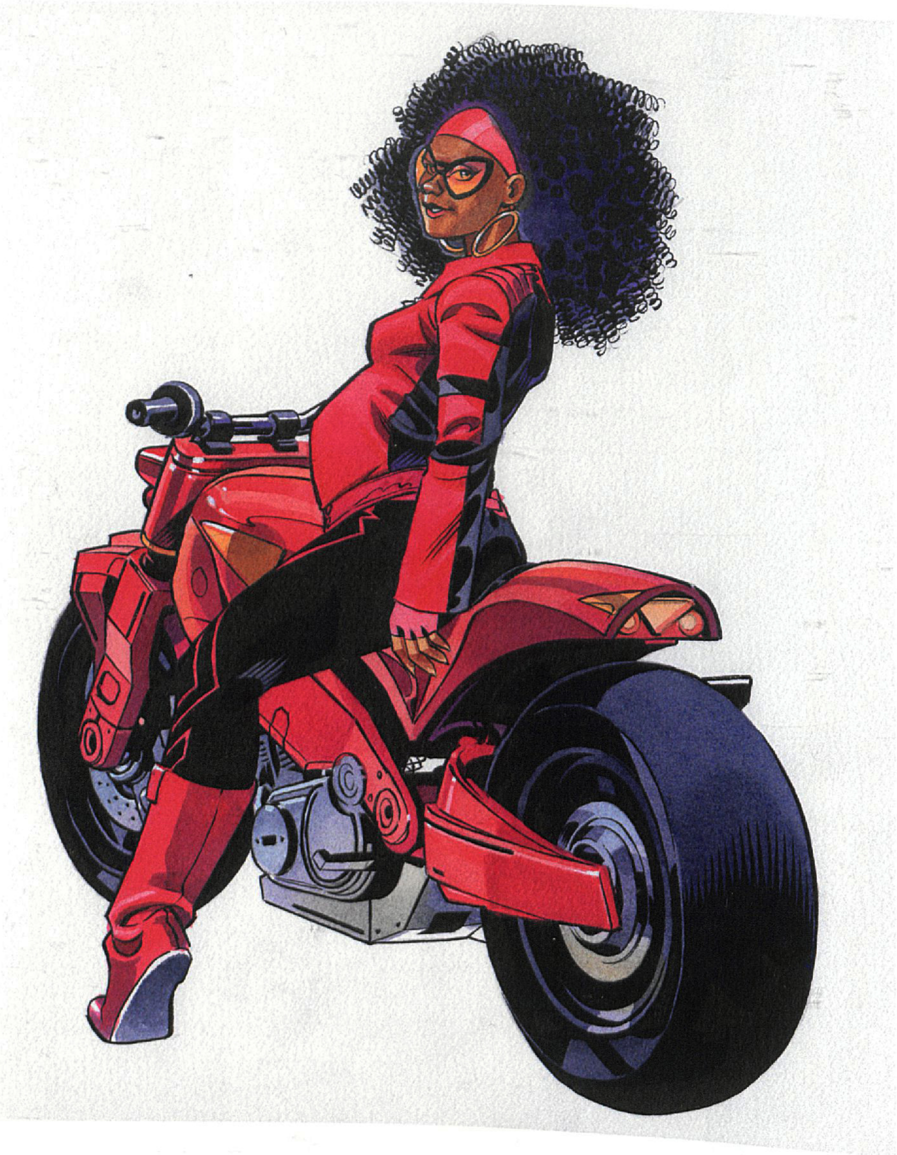


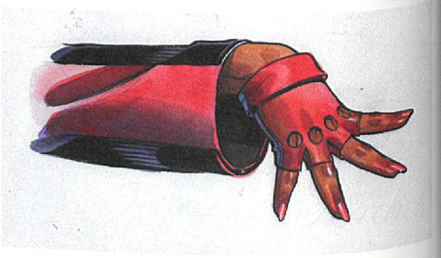






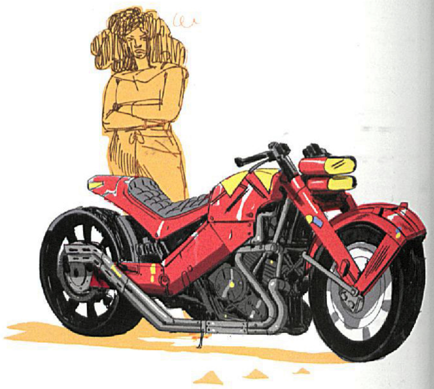
THIS SPREAD:
BRIAN STELFREEZE





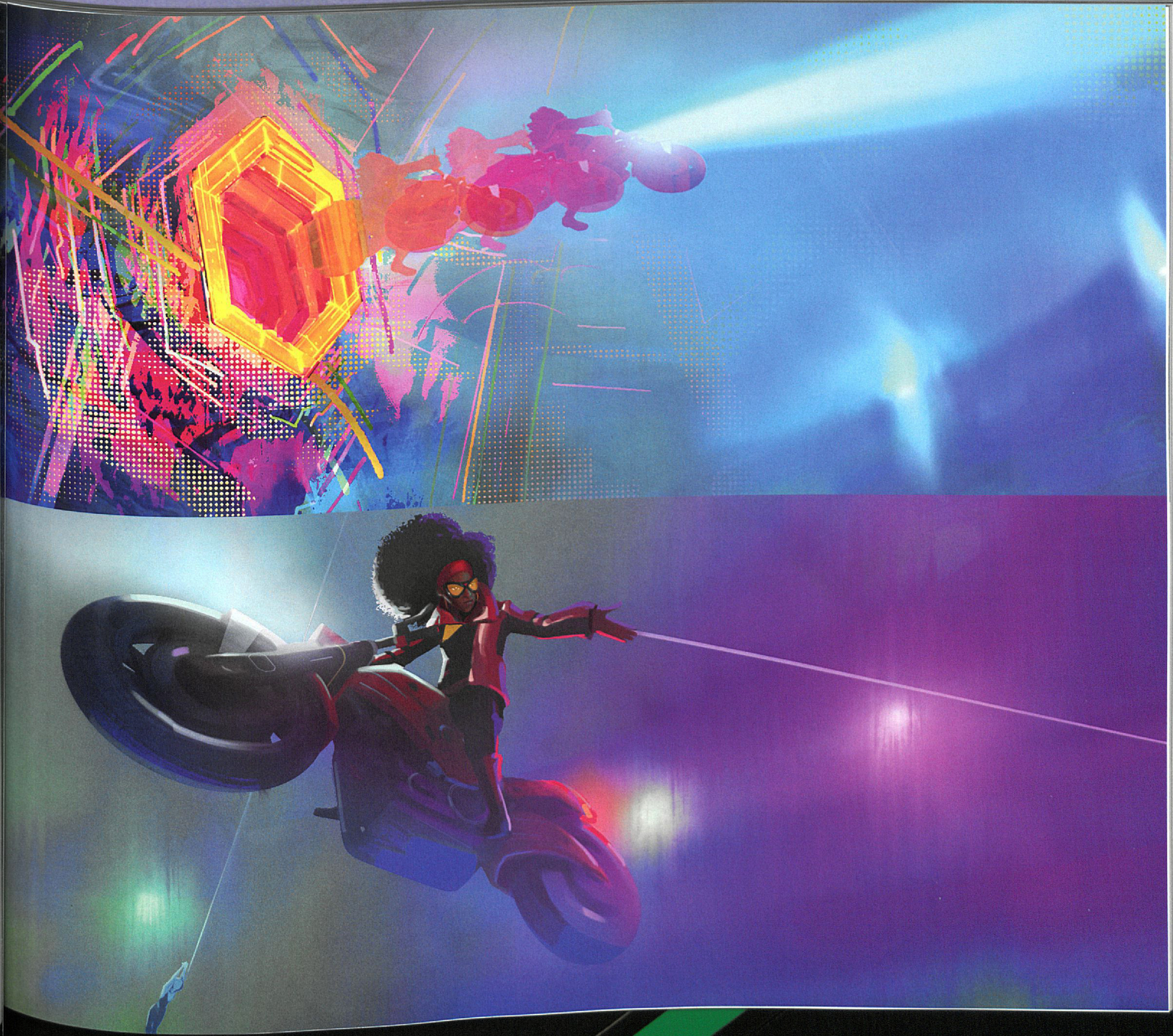
ABOVE:
BRIAN STELFREEZE

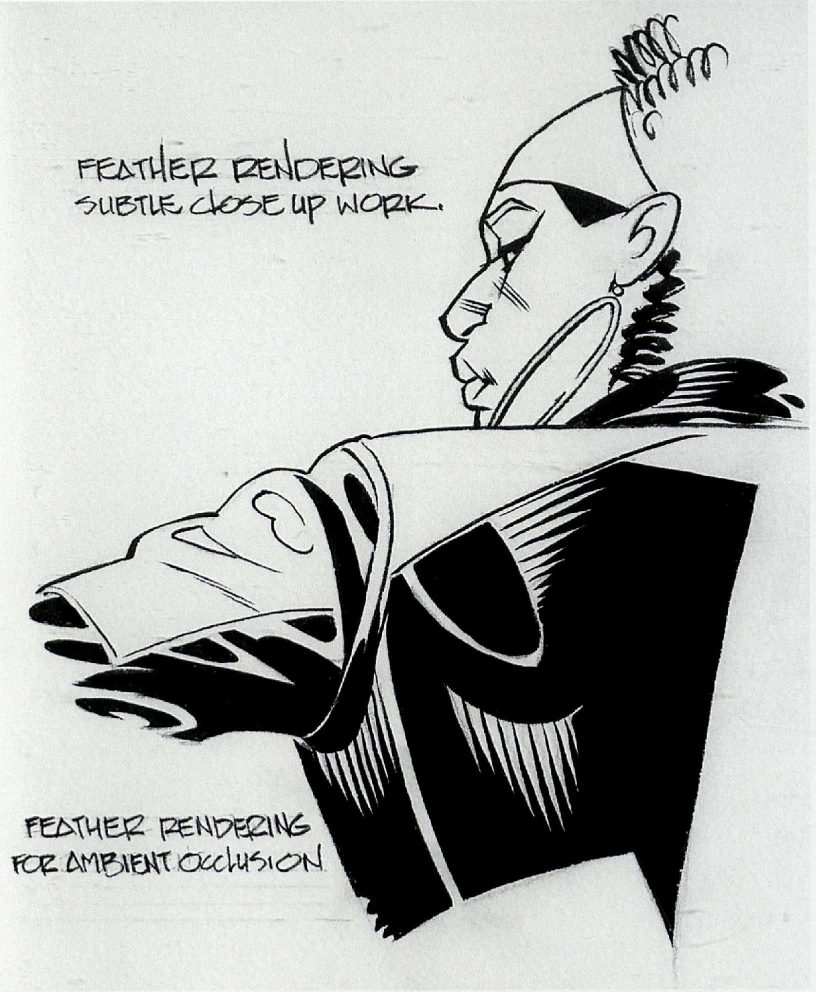
LEFT:
BRIAN STELFREEZE

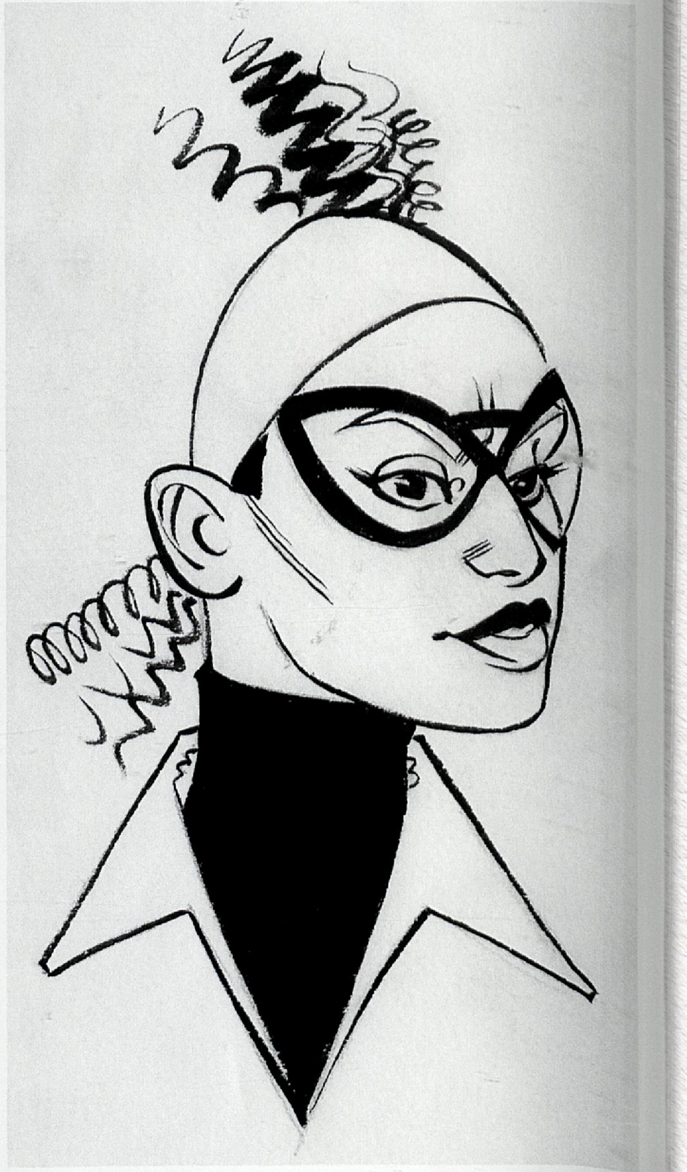


ABOVE:
KELLAN JETT

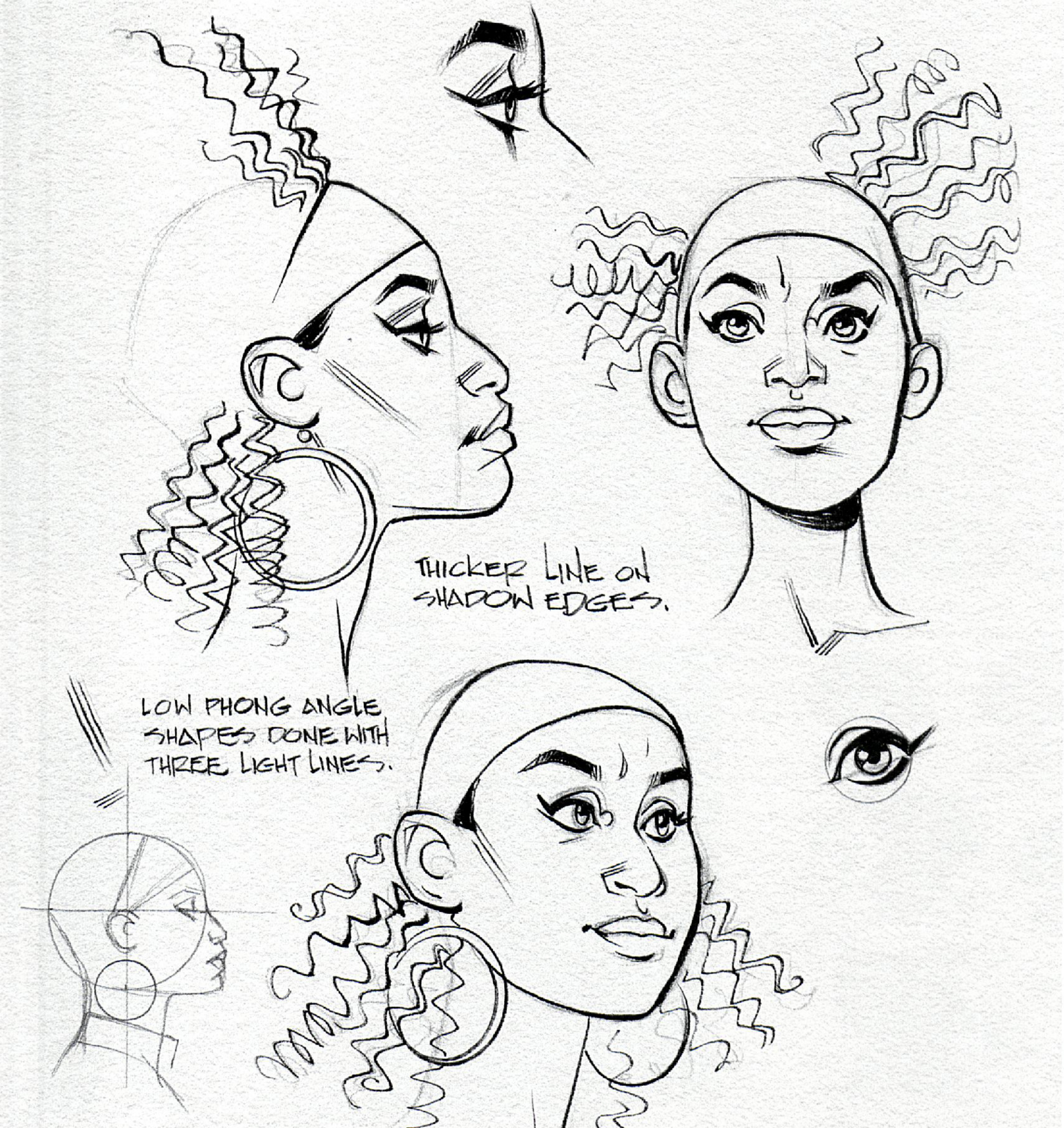
OPPOSITE:
DEAN GORDON




FEATHER RENDERING
SUBTLE CLOSE UP WORK.
FEATHER RENDERING
FOR AMBIENT OCCLUSION



THIS PAGE:
BRIAN STELFREEZE


THICKER LINE ON
SHADOW EDGES.
LOW PHONG ANGLE
SHAPES DONE WITH
THREE LIGHT LINES.

LEFT:
BRIAN STELFREEZE

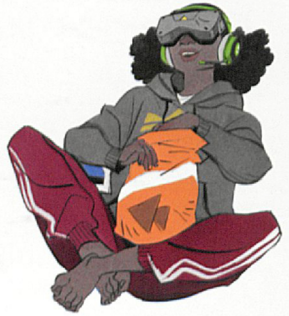
MARGO
SPIDER-BYTE

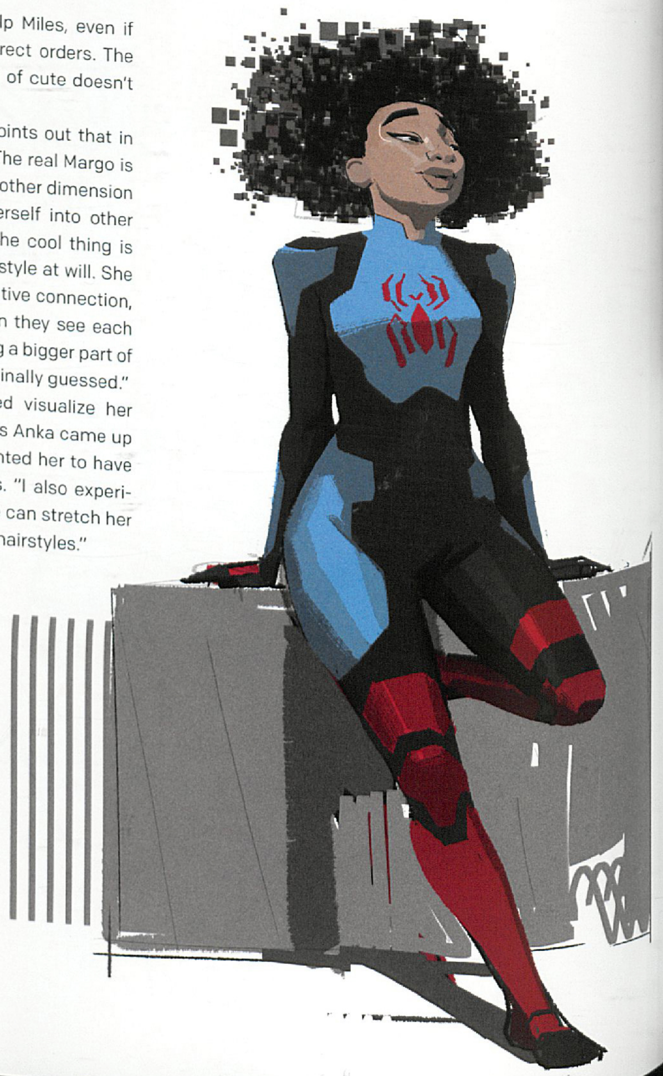
Of all the Spider-People living in the multiverse, Margo, aka Spider-Byte, is arguably the most unusual. Margo, who is the same age as Miles, belongs to Earth-22191, a world where most of the global population spends their entire days as avatars in cyberspace. In this version of reality, the virtual world is riddled with criminals, and Margo has created an armored, spider-powered digital avatar to fight crime in this cyber-world.

"Margo is recruited into the interdimensional Spider-Force by Miguel O'Hara thanks to her computer talents, and she often works in tandem with LYLA to operate and maintain the prototype tech that's used to send the Spider-Force (and the criminals they apprehend) to different dimensions," explains director Kemp Powers. "She's good at her job and has a great sense of humor. Though she relishes being one of the most valued member of Miguel's team, she finds herself conflicted about her job after she meets newcomer Miles Morales. She finds herself wanting to help Miles, even if it flies in the face of Miguel's direct orders. The fact that she thinks Miles is kind of cute doesn't hurt, either!"

Writer-producer Phil Lord points out that in reality, Margo is only an avatar. "The real Margo is sitting in a gaming chair in some other dimension and has managed to project herself into other dimensions," he explains. "And the cool thing is she can change her outfit or hairstyle at will. She and Miles have some kind of intuitive connection, which they both experience when they see each other. And she winds up becoming a bigger part of the story than we might have originally guessed."

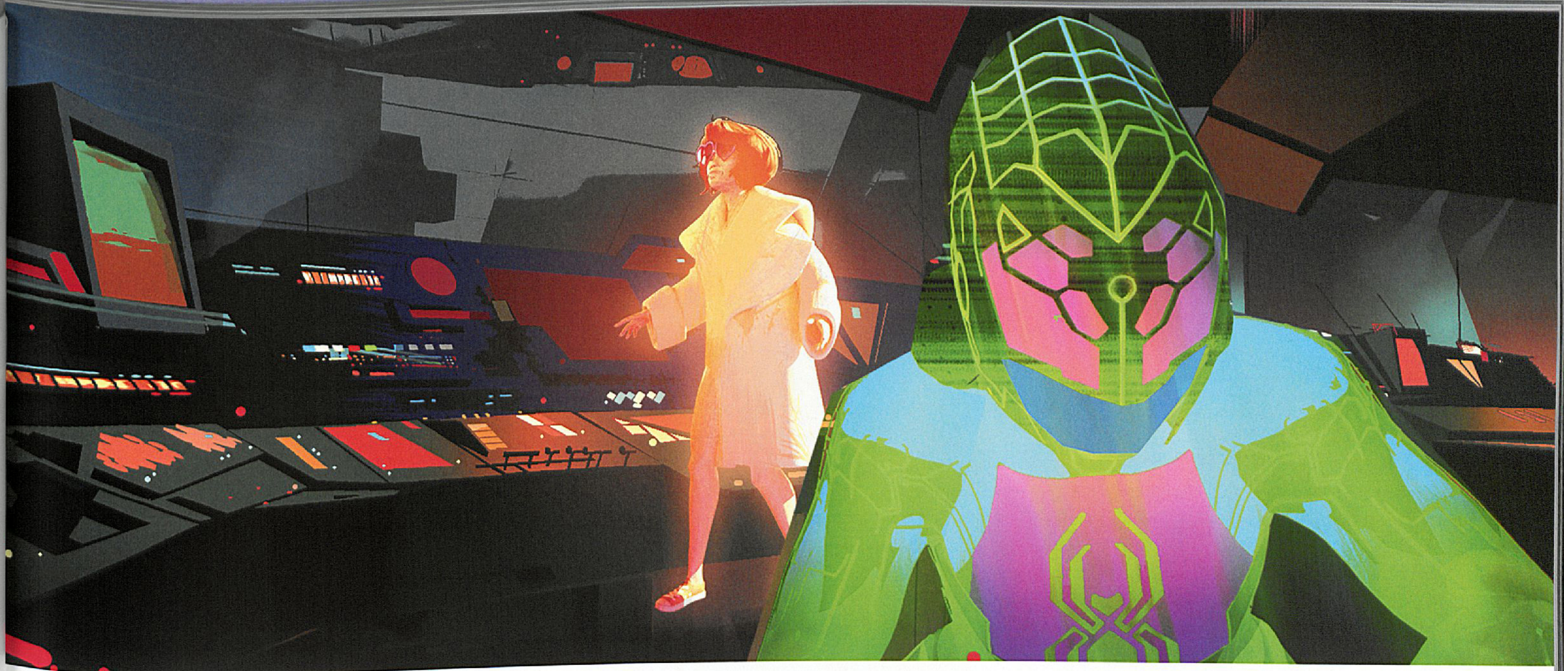
Artist Mauro Belfiore helped visualize her face, while character designer Kris Anka came up with her costume and hair. "I wanted her to have a sassy attitude," Belfiore recalls. "I also experimented with her powers, how she can stretch her body, and had fun with her many hairstyles."





LEFT:
AMI THOMPSON

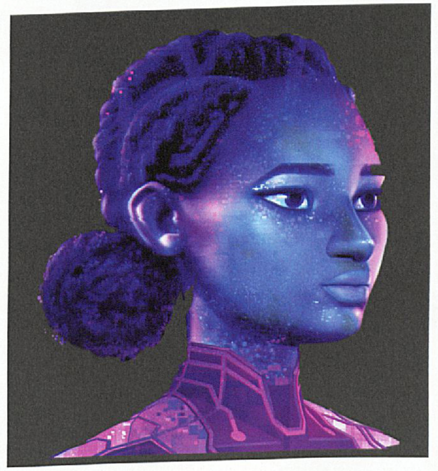
RIGHT:
MAURO BELFIORE

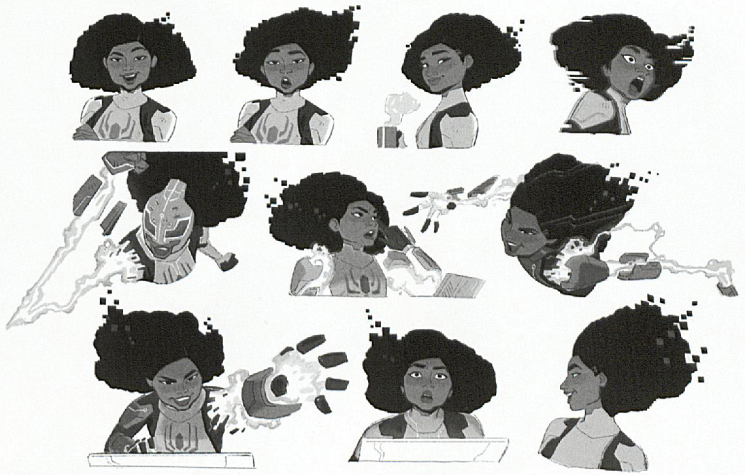


ABOVE:
KAT TSAI

RIGHT:
WENDELL DALIT + WILL COYNER

FAR RIGHT:
AMI THOMPSON





PAVITR PRABHAKAR

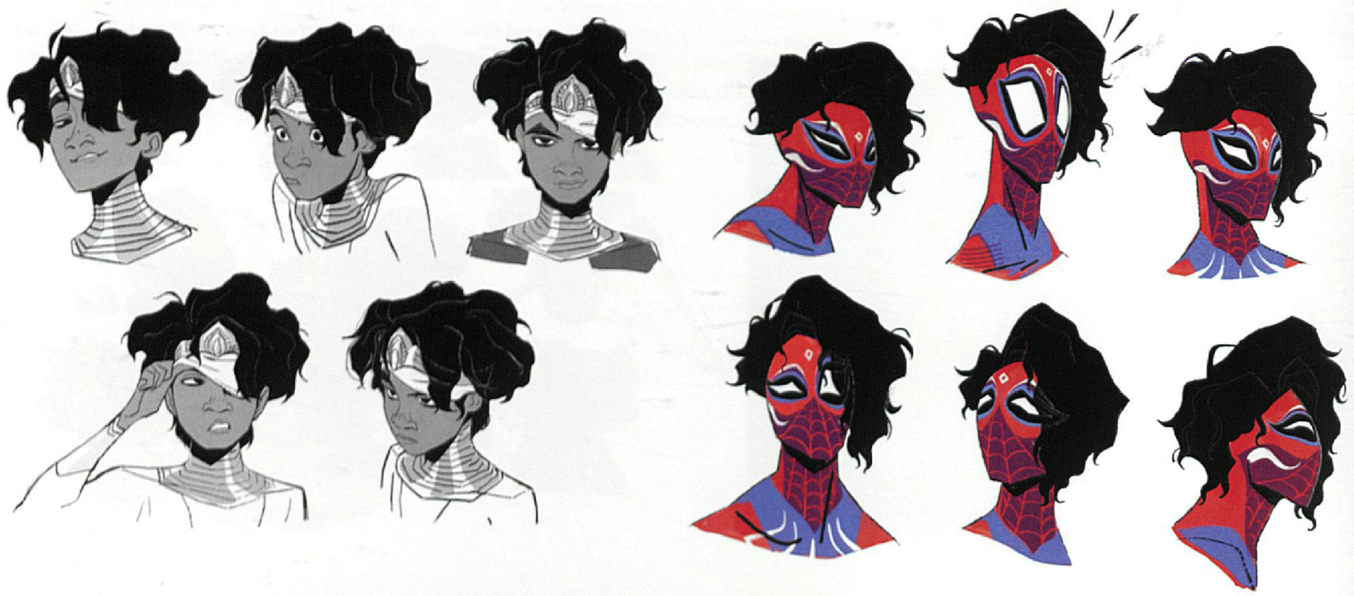
This highly original Indian version of Spider-Man was first introduced by Sharad Devarajan, Suresh Seetharaman, and Jeevan J. Kang in the *Spider-Man: India* comic book from January 2005. In this movie, Gwen and Miles meet Pavitr for the first time as they pursue Spot through the portal. Pavitr lives in Mumbattan, a wild futuristic mish-mash of Manhattan and Mumbai, on Earth-50101.

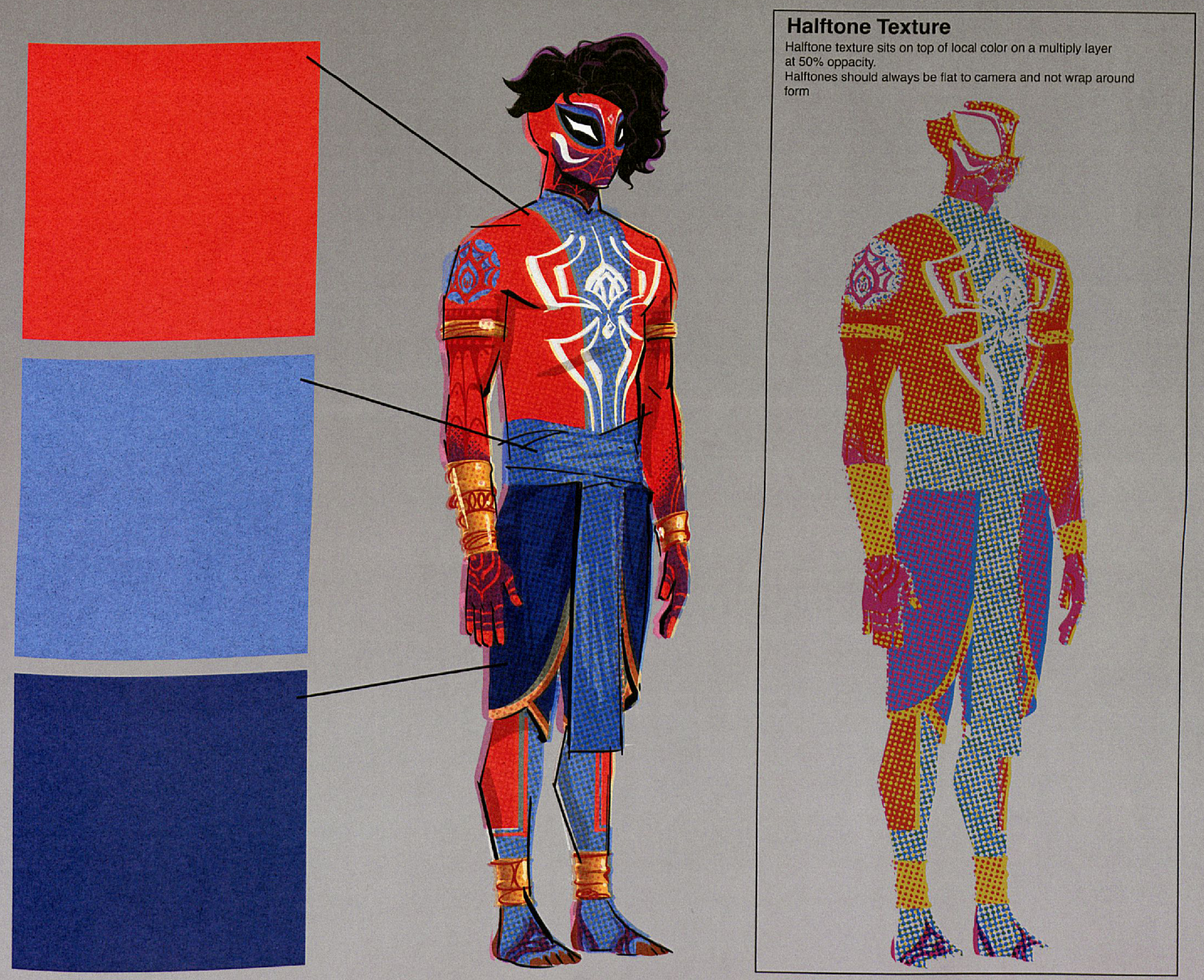
Kemp Powers points out, "Pavitr's powers came through magic, so he is quite different from a lot of other Spider-People who were bitten by radioactive spiders. He actually gained his powers from a mystical shaman. Like many other Spider-People, he has had to suffer a loss, and in his case, it was his uncle. Yet he's probably one of the most optimistic characters in the movie. He's definitely a glass-half-full kind of guy. He's a few years younger than Miles, and his happy, positive disposition can probably even rub Miles the wrong way."

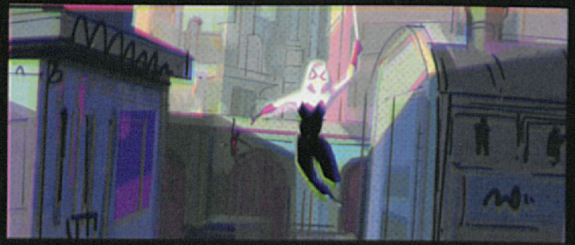
The production reached out to Artist Naveen Selvanathan to help design this intriguing character. "We drew inspiration from various art forms existing in India, ranging from Theyyam and Yakshagana dancers, temple architecture, henna patterns, and contemporary Indian fashions," he says. "We thought about what in the diverse Indian culture would inspire this Spider-Man of Indian origin, and we wanted him to look like a fearsome yet nimble warrior. We tried to achieve it by coming up with a mask pattern that looks like the face of a spider, drawn in the Theyyam face-painting style, and adorned his body with Indian-inspired spider motifs. I like how we did not go for obvious choices, but did quite a bit of research to come up with all the cool cultural references, deep from within India. As an Indian, I feel lucky to have been a part in designing this character."

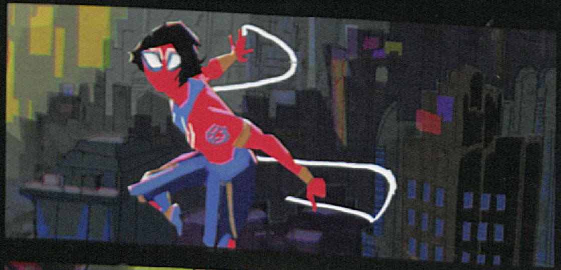
BELOW:
AMI THOMPSON

OPPOSITE:
WENDELL DALIT



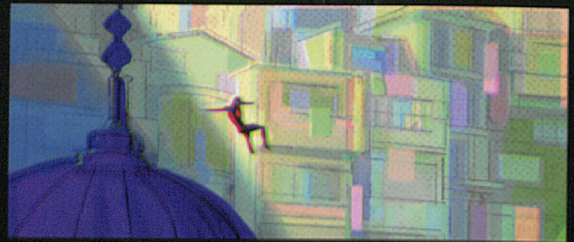

Halftone Texture
Halftone texture sits on top of local color on a multiply layer at 50% oppacity.
Halftones should always be flat to camera and not wrap around form

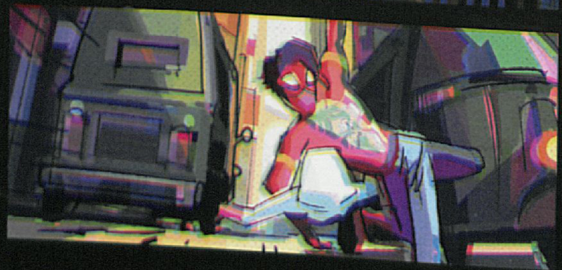




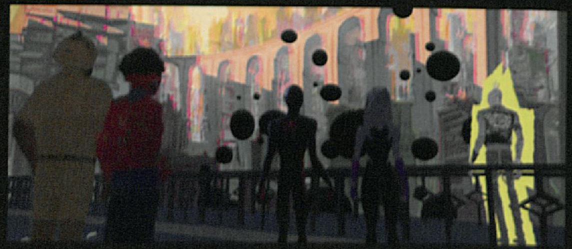
FAR LEFT:
PATRICK O'KEEFE

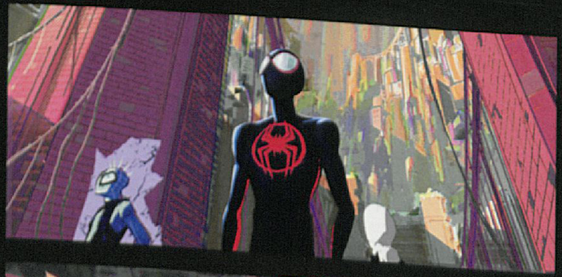
LEFT:
DEAN GORDON

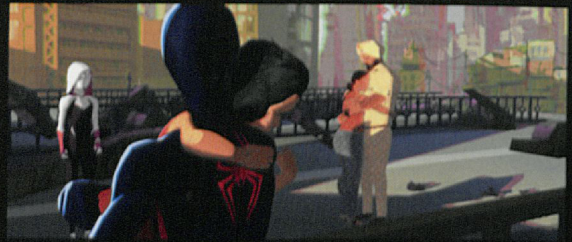


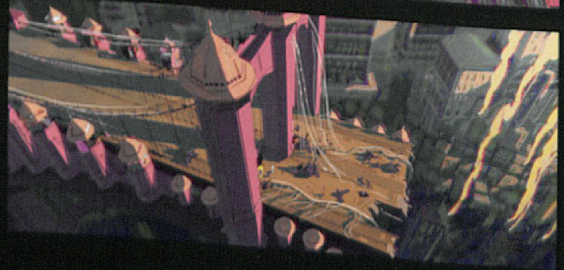


FAR LEFT AND LEFT:
PATRICK O'KEEFE

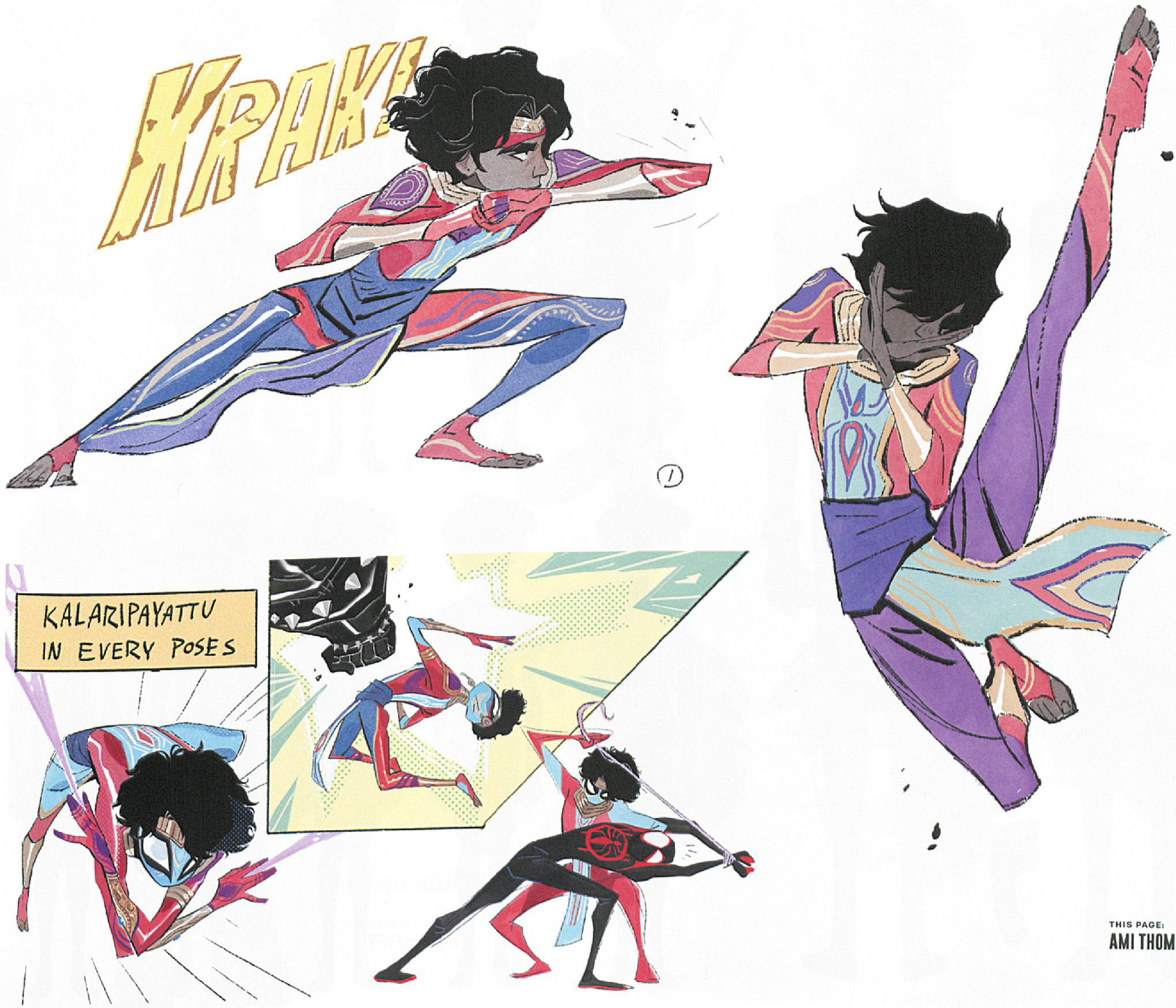




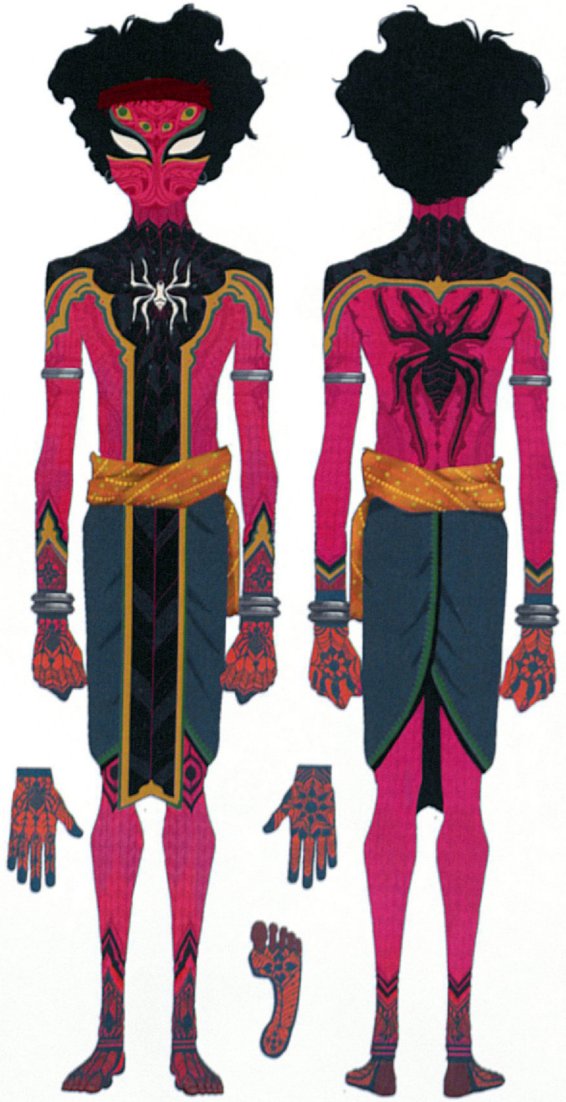


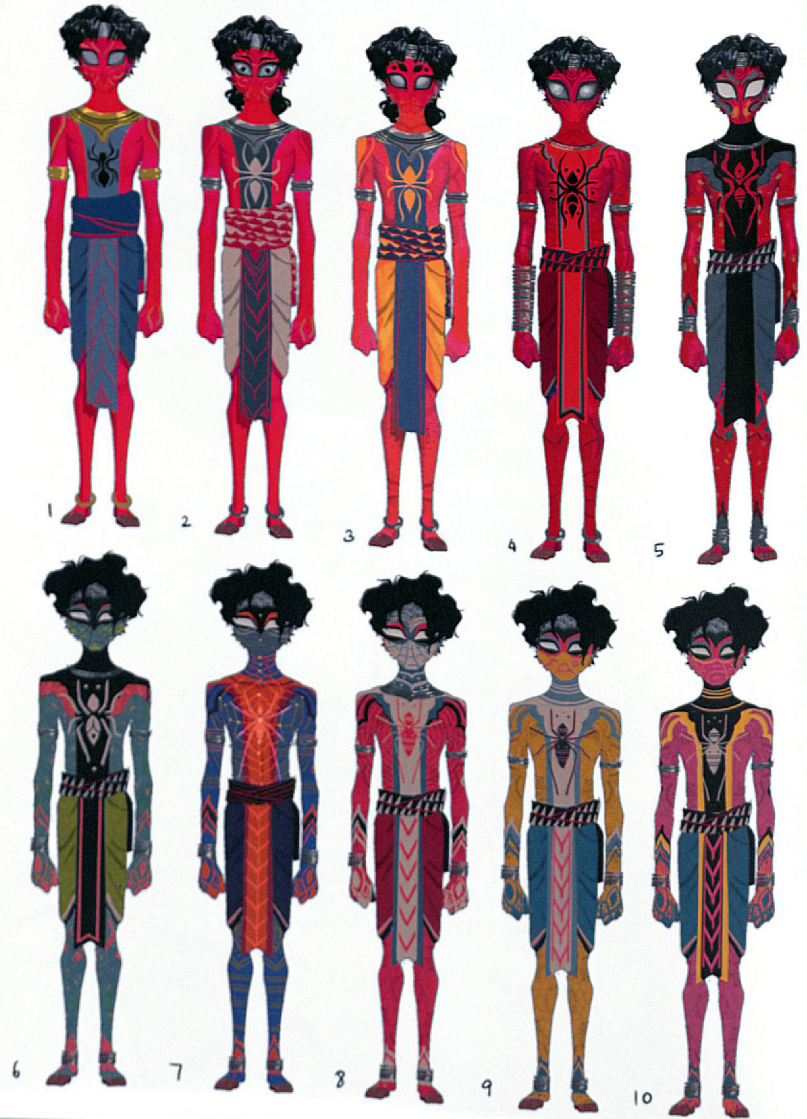


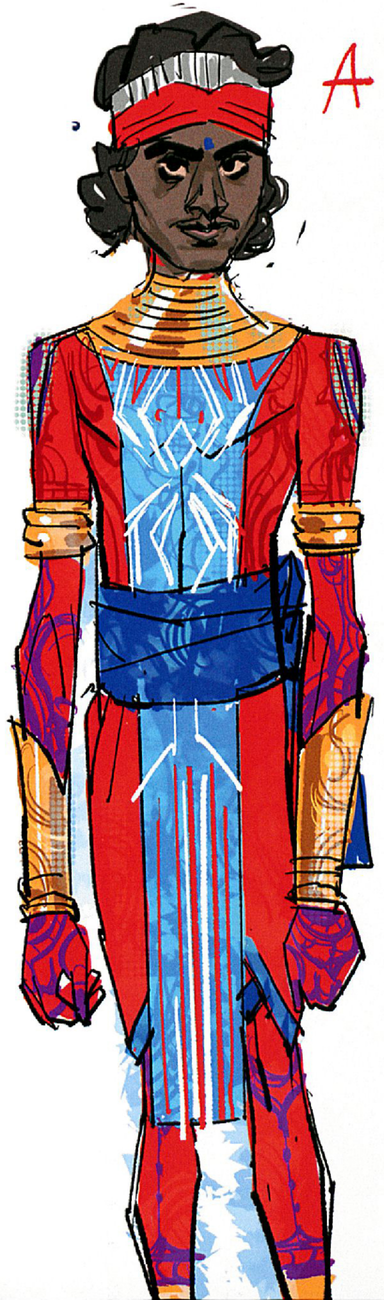
LEFT:
PETER ZASLAV


KRAK!
①
KALARIPAYATTU IN EVERY POSES

THIS PAGE:
AMI THOMPSON

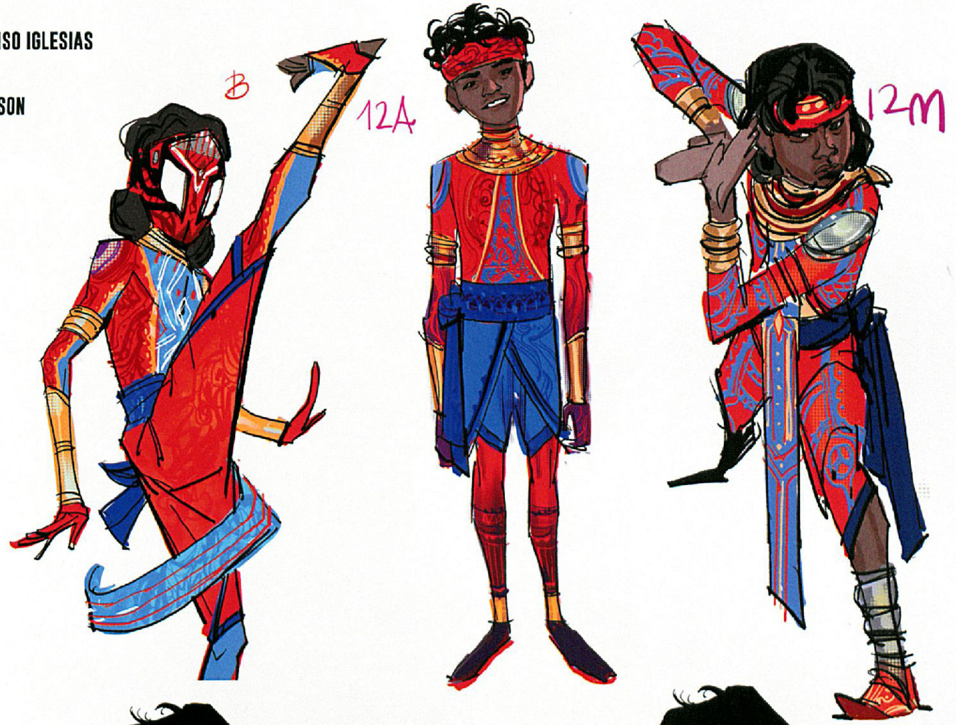


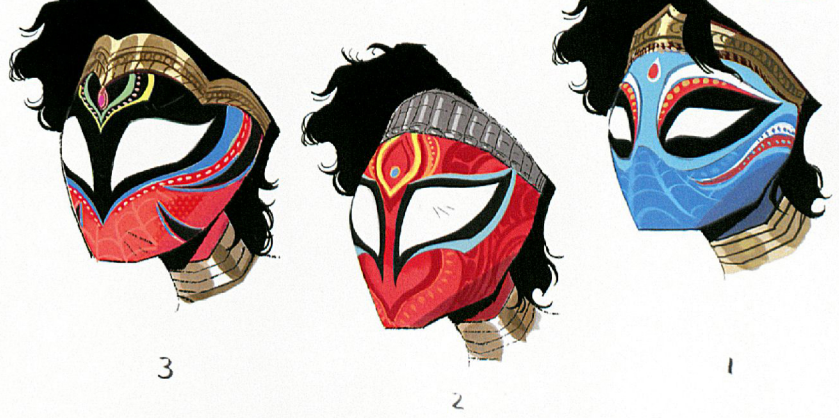

1
2
3
4
5
6
7
8
9
10



LEFT:
JESÚS ALONSO IGLESIAS

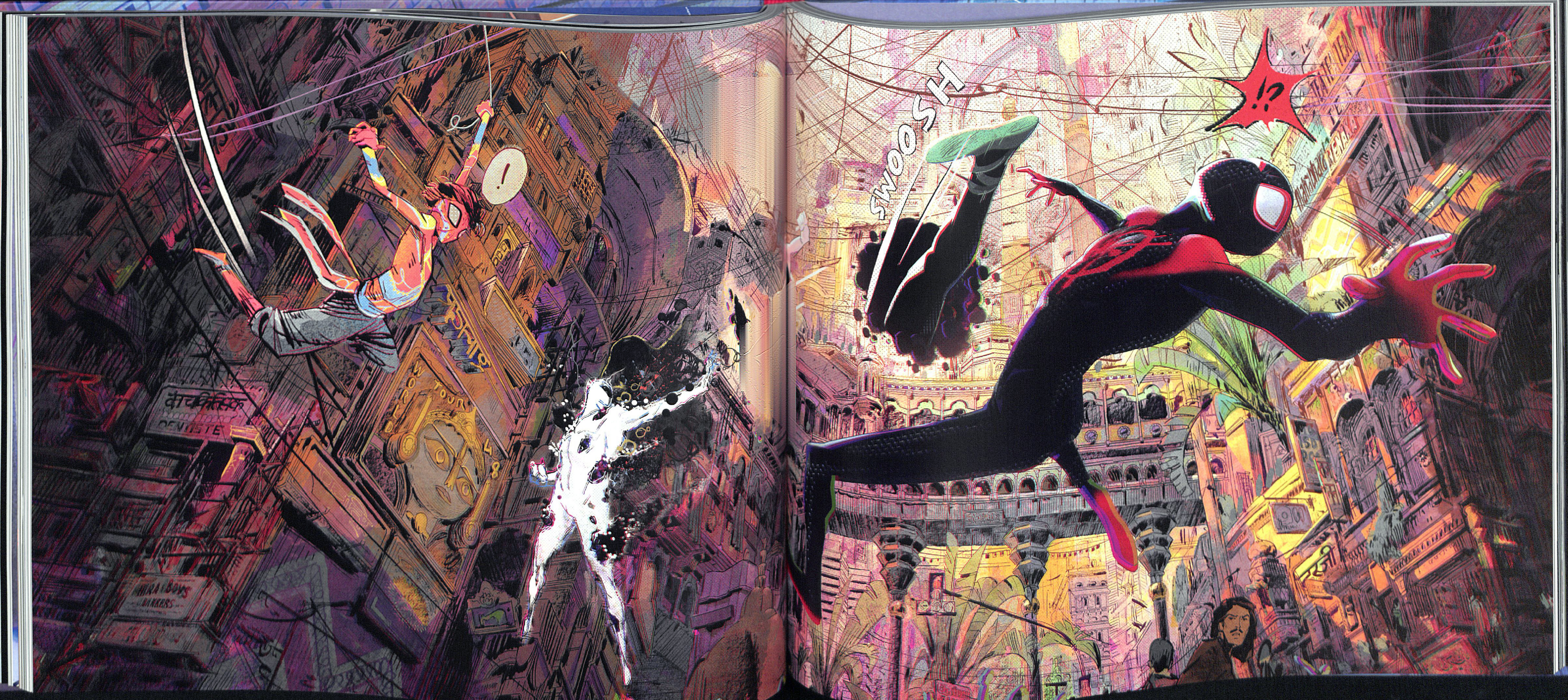
RIGHT:
AMI THOMPSON





OPPOSITE:
NAVEEN SELVANATHAN

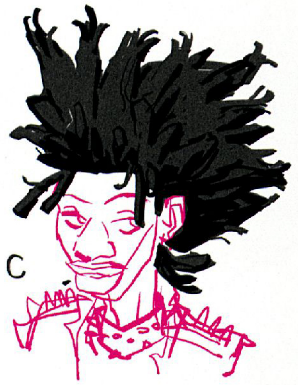
FOLLOWING SPREAD:
AYMERIC KEVIN

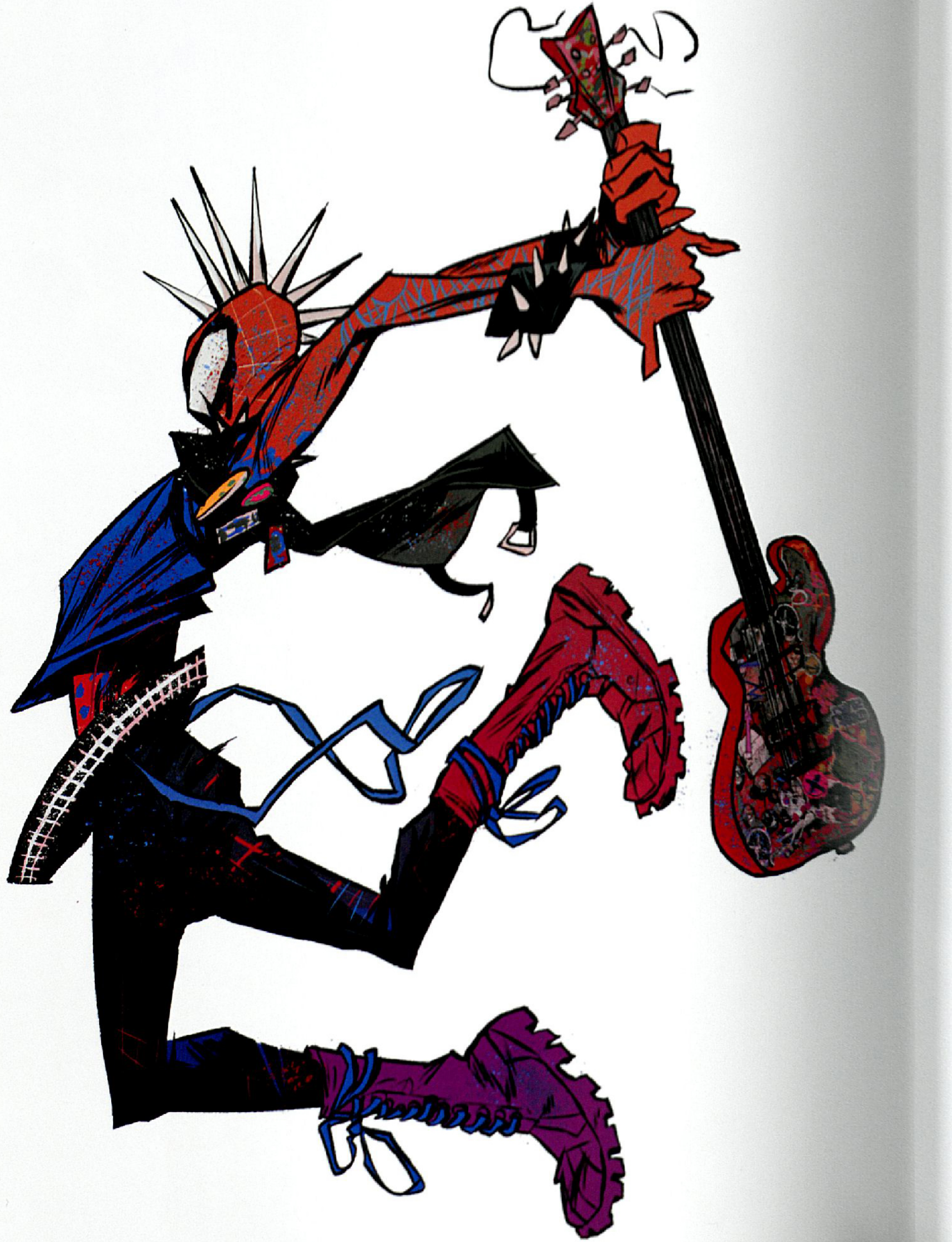

!
WORLD TOUR 48
DENTISTE
HIRA & BOYS
BANKERS
SWOOSH
!?

HOBIE BROWN
SPIDER-PUNK

Hobie Brown, aka Spider-Punk, is a favorite of Gwen's because he is in a cool band, knows how to shred the electric guitar, and pronounces schedule as shayd-jewel (the English way). He's from a world that's a bizarro mixture of sevenites- and eighties-era London and modern-day New York. Hobie is called into action to stop Spot from causing more trouble, and Miles isn't too happy about the way Gwen gets all starry-eyed about him.

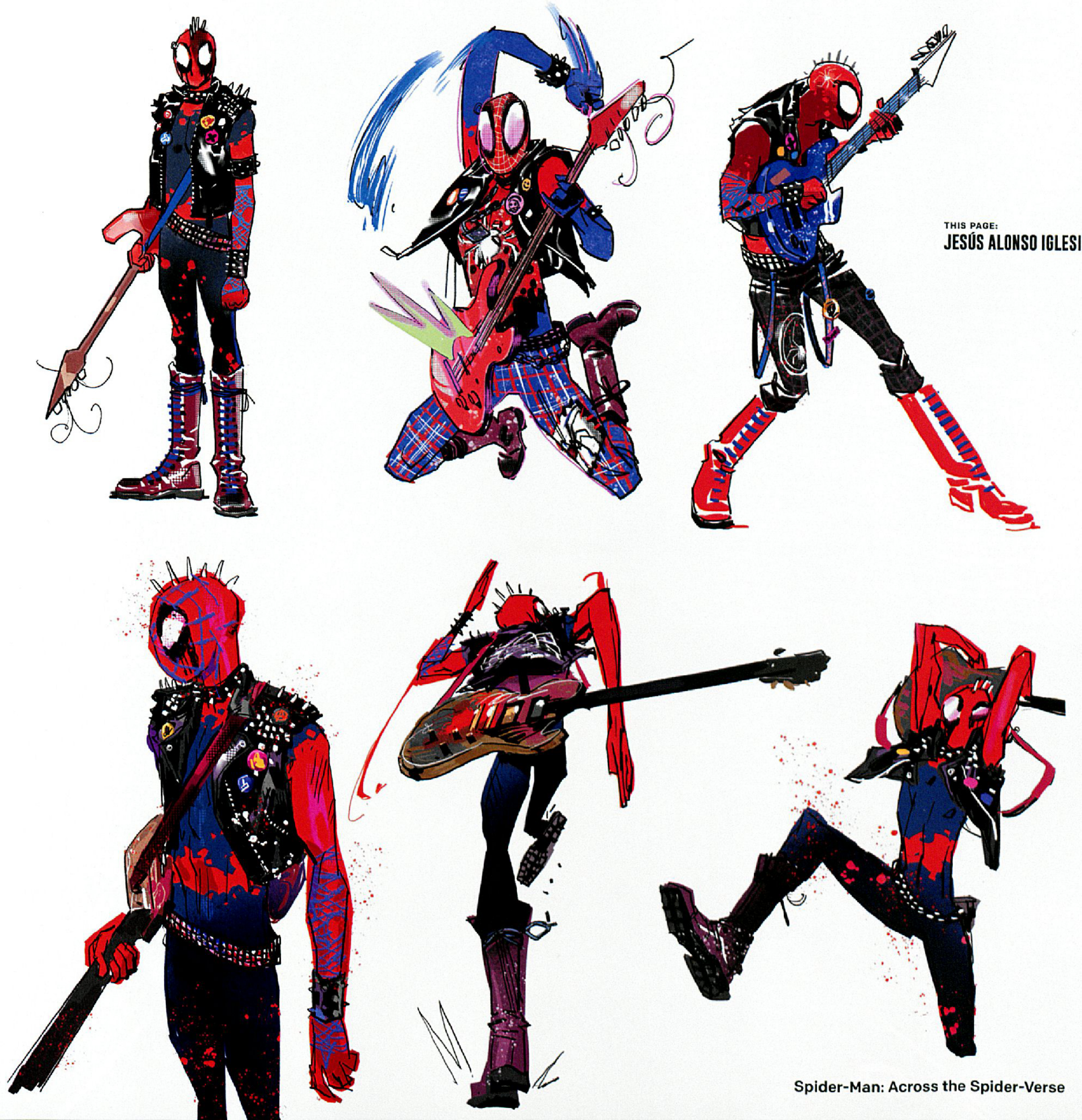
"He's a pretty deep-cut and fascinating character from the Spider-Verse," notes director Kemp Powers. "You can describe him as cross between Iggy Pop, Bad Brains, and Spider-Man. He's that cool, slightly older boy who is pretty easy for most girls to have a crush on. He actually lives on a canal boat, which serves as his headquarters. Miles is quite jealous of this guy, but he also wants to be more like him because he's much older and more uninhibited in ways that Miles can only be in his imagination!"



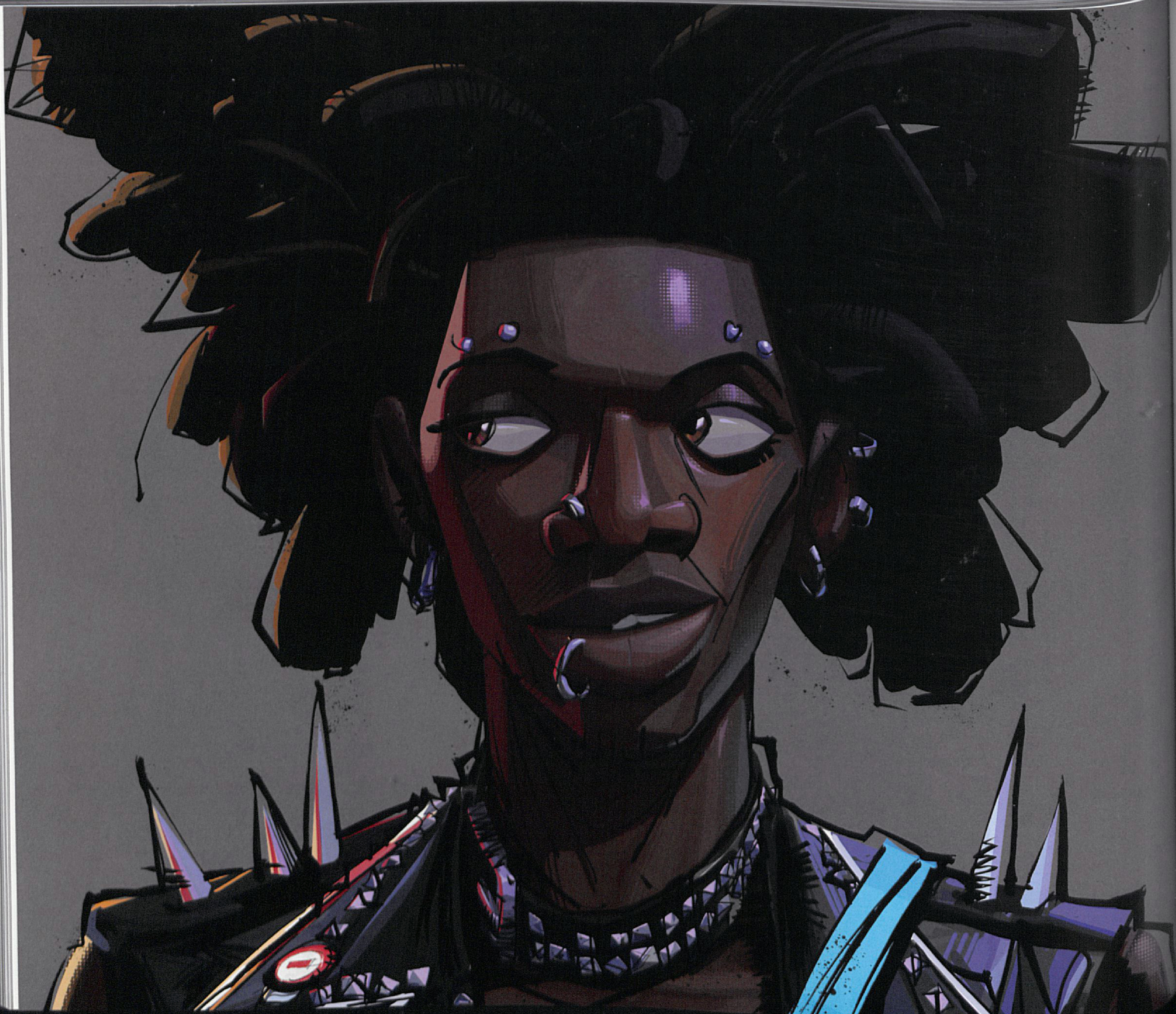


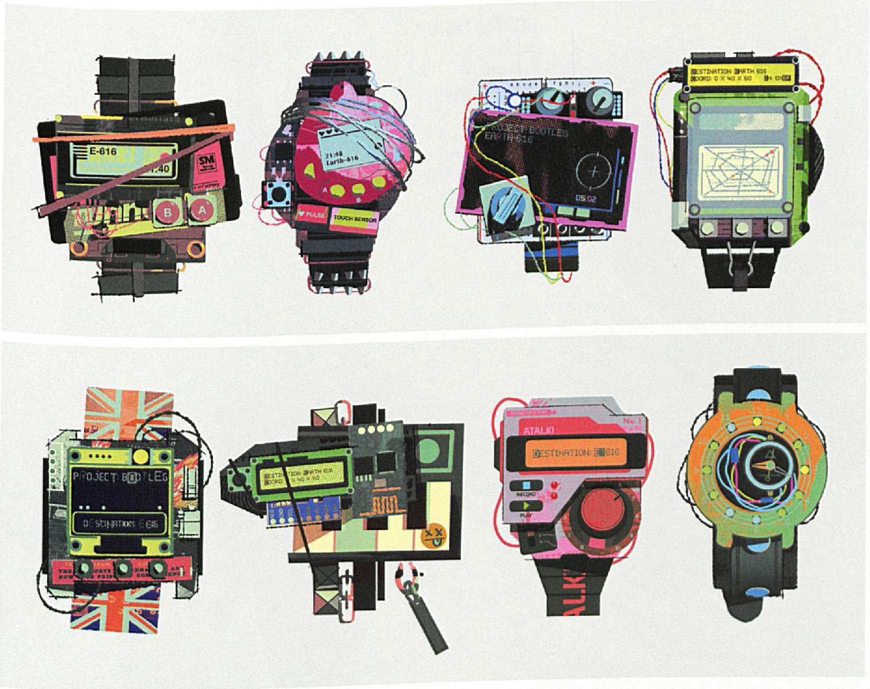
LEFT:
JESÚS ALONSO IGLESIAS

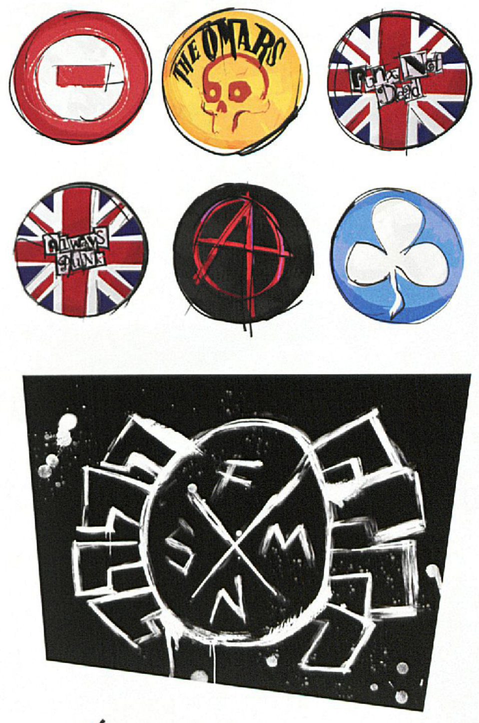
RIGHT:
SANFORD GREENE

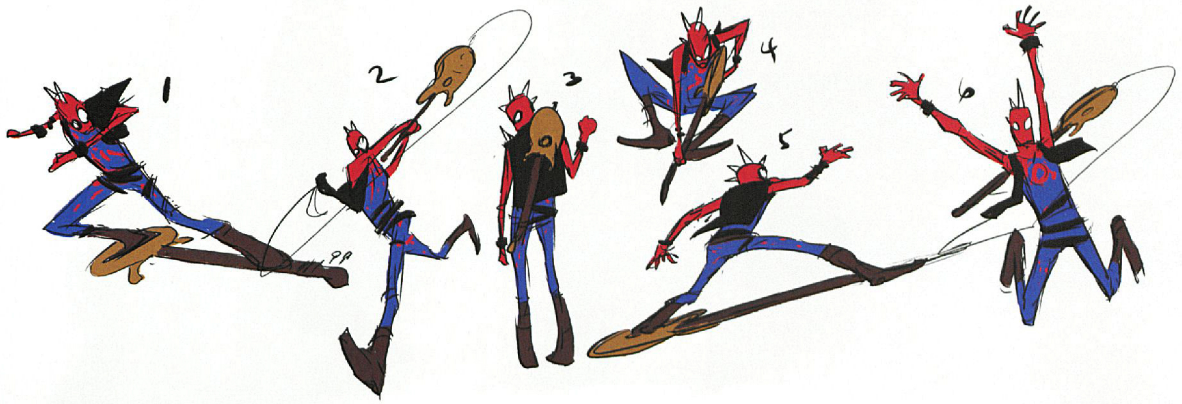


THIS PAGE:
JESÚS ALONSO IGLESIAS




E-616
21:40 Earth-616
PULSE
TOUCH SENSOR
PROJECT BOOTLEG EARTH-616
DESTINATION EARTH 616
PROJECT BOOTLEG
DESTINATION E616
ATALKI
DESTINATION: E616
RECORD
PLAY


THE OMARS
Punks Not Dead
Always Punk

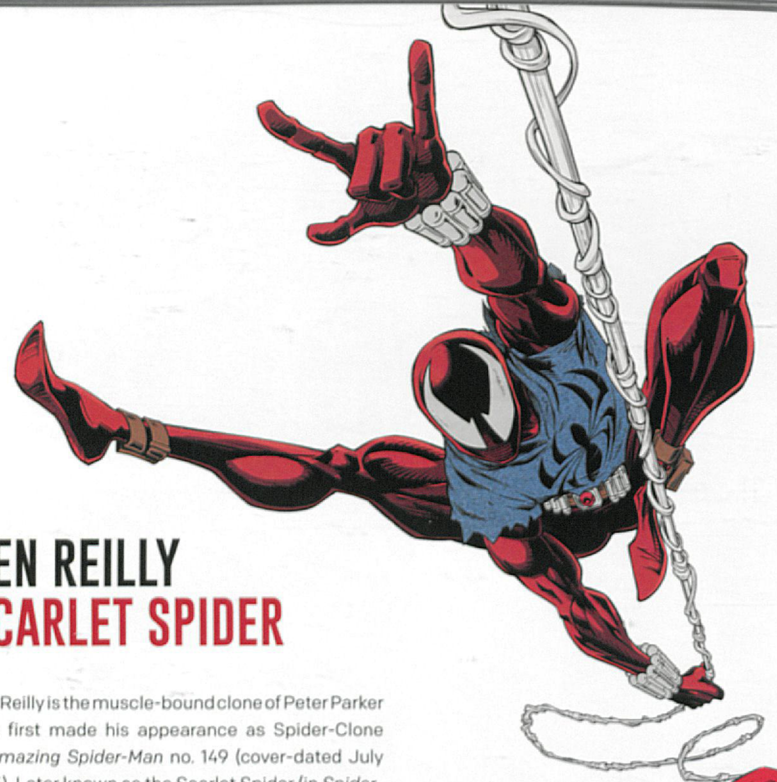


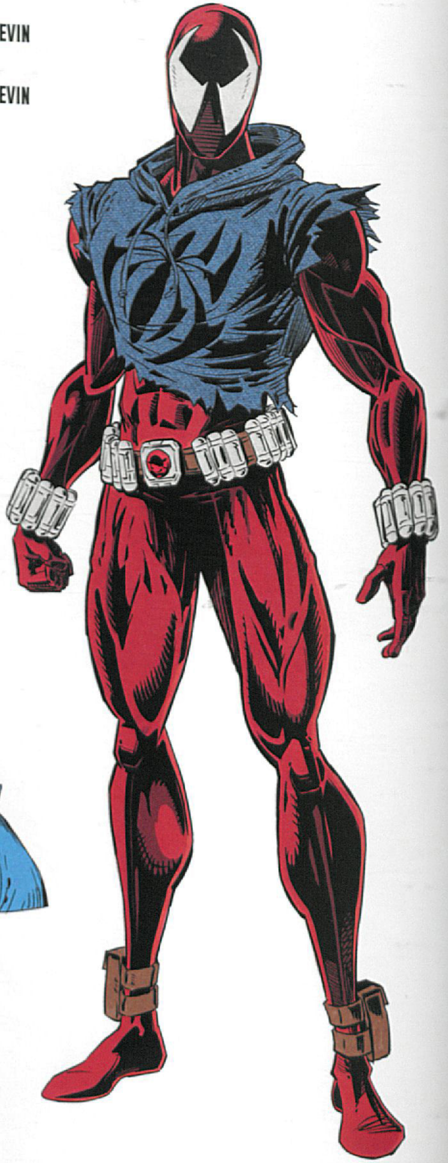
TOP (LEFT):
KAT TSAI

TOP (RIGHT):
JAKE PANIAN

LEFT:
SANFORD GREENE

OPPOSITE:
JAKE PANIAN





RIGHT:
AYMERIC KEVIN

OPPOSITE:
AYMERIC KEVIN

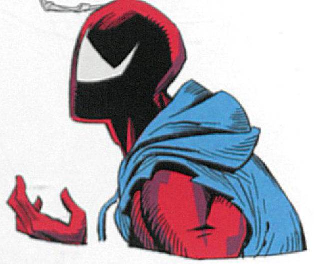
BEN REILLY
SCARLET SPIDER

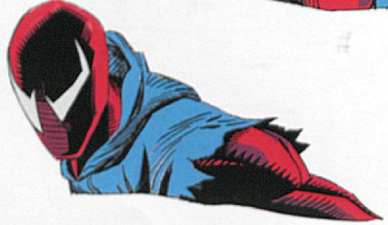
Ben Reilly is the muscle-bound clone of Peter Parker who first made his appearance as Spider-Clone in *Amazing Spider-Man* no. 149 (cover-dated July 1975). Later known as the Scarlet Spider (in *Spider-Man* no. 52, cover-dated September 1994), Ben was created by the super villain Miles Warren (aka the Jackal) to torment Spider-Man. Ben is described in the script as "an intense bro!"

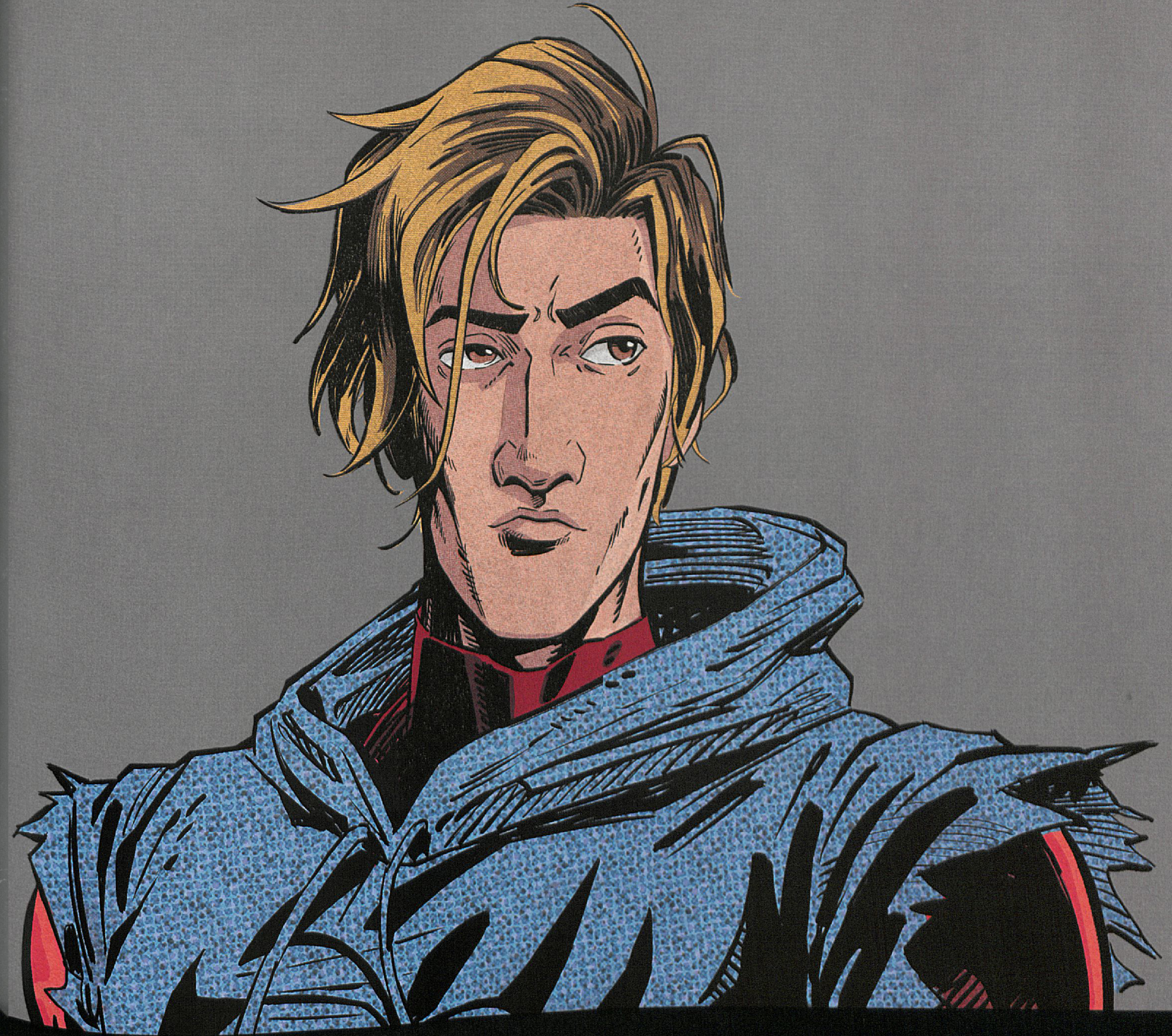
"He's our resident meathead, because his style is very reminiscent of early nineties comic books, when guys had muscles on top of muscles on top of muscles in their uniforms," says director Kemp Powers. "Ben is kind of a physical representation of that. He's great to have on Miguel's team because he follows orders without questioning them. But he pretty much has the persona of a pro wrestler. He may be a clone of Peter Parker, but he's nothing quite like him!"

ABOVE:
AYMERIC KEVIN

RIGHT:
AMI THOMPSON







MAYDAY PARKER

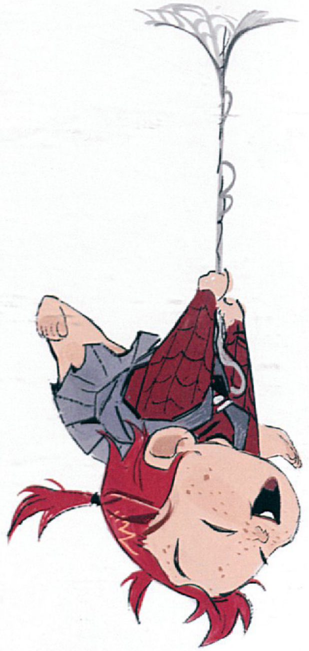
First introduced in the *What If...?* comic-book, issue no. 105 (Dec. 1997), May "Mayday" Parker is the first child of Peter and Mary Jane Parker in a future, alternate universe. The cute baby Mayday character provided the creative team the chance to have a lot of fun and show what a great dad Peter had become.

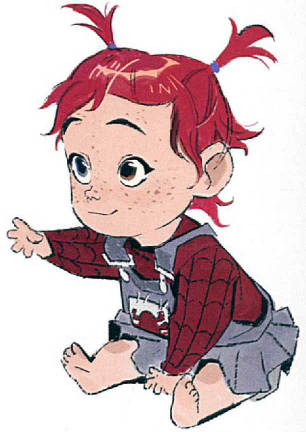
Writer and exec producer Chris Miller explains, "When we left Peter B. Parker in the first movie, he was going back to Mary Jane and realizing he did want to be a father, so it made total sense that we would catch him in 'new daddy craziness!' Being a dad myself, I remember having an infant as a very surreal time. You don't get much sleep, and a whole new world and a level of love that you can never possibly imagine.

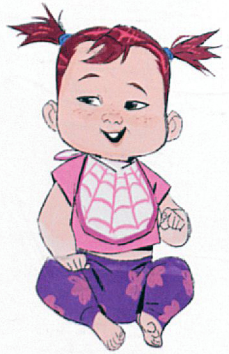
"With Mayday, we could have so much fun with the idea of a baby with half-spider blood that could do all the things Peter could do, but with the impulses and instincts of a toddler. She has spider-sense, skills, and reflexes, and is a real force of chaos and cuteness. That seemed really fun and funny to us. And I love how whole-heartedly Peter B. embraces his role as a father. I related to that, and also to how exhausted he is!"

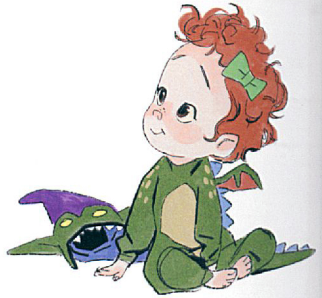
BELOW:
AMI THOMPSON

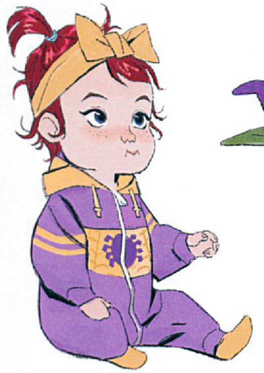
OPPOSITE:
PATRICK O'KEEFE

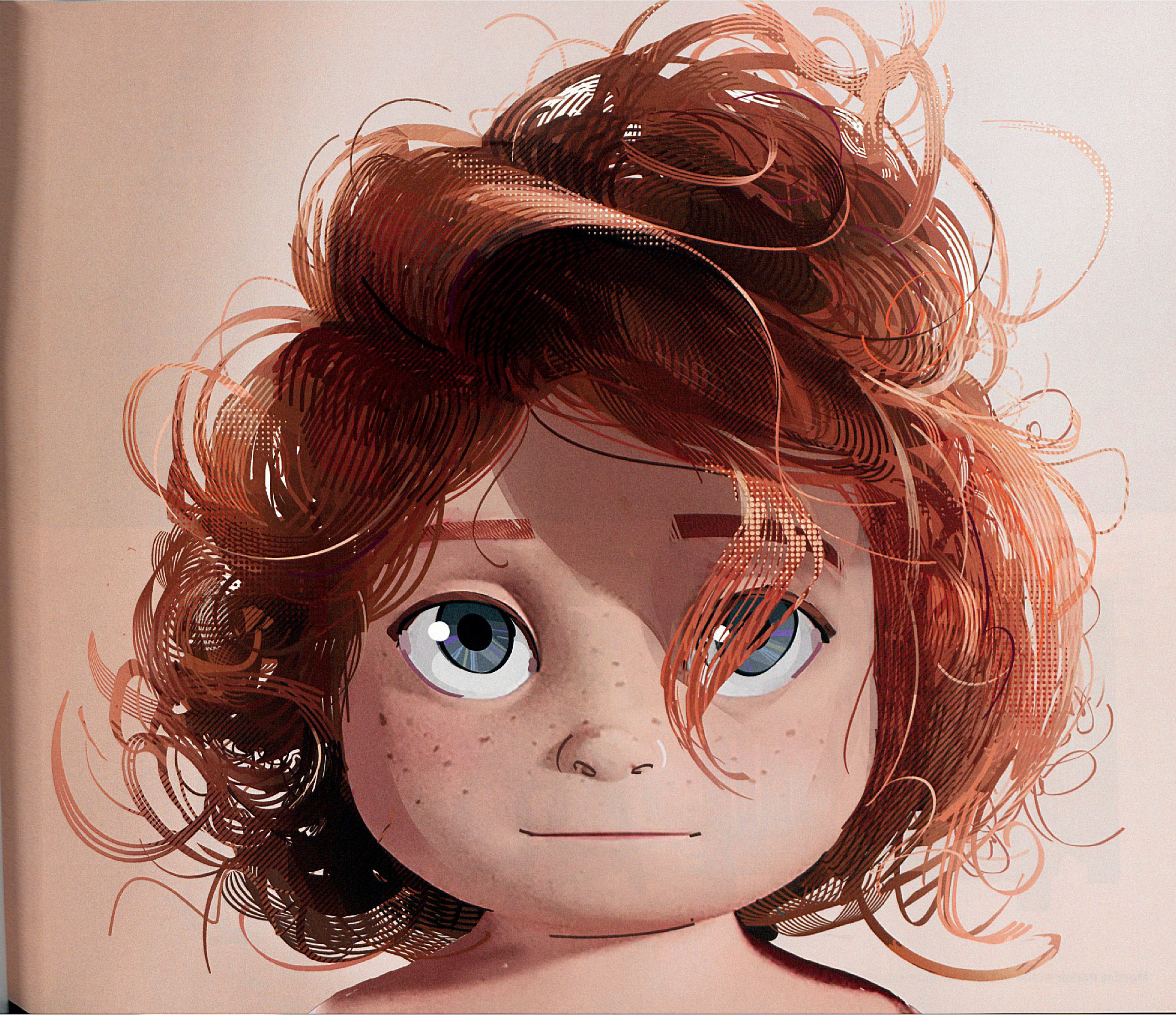


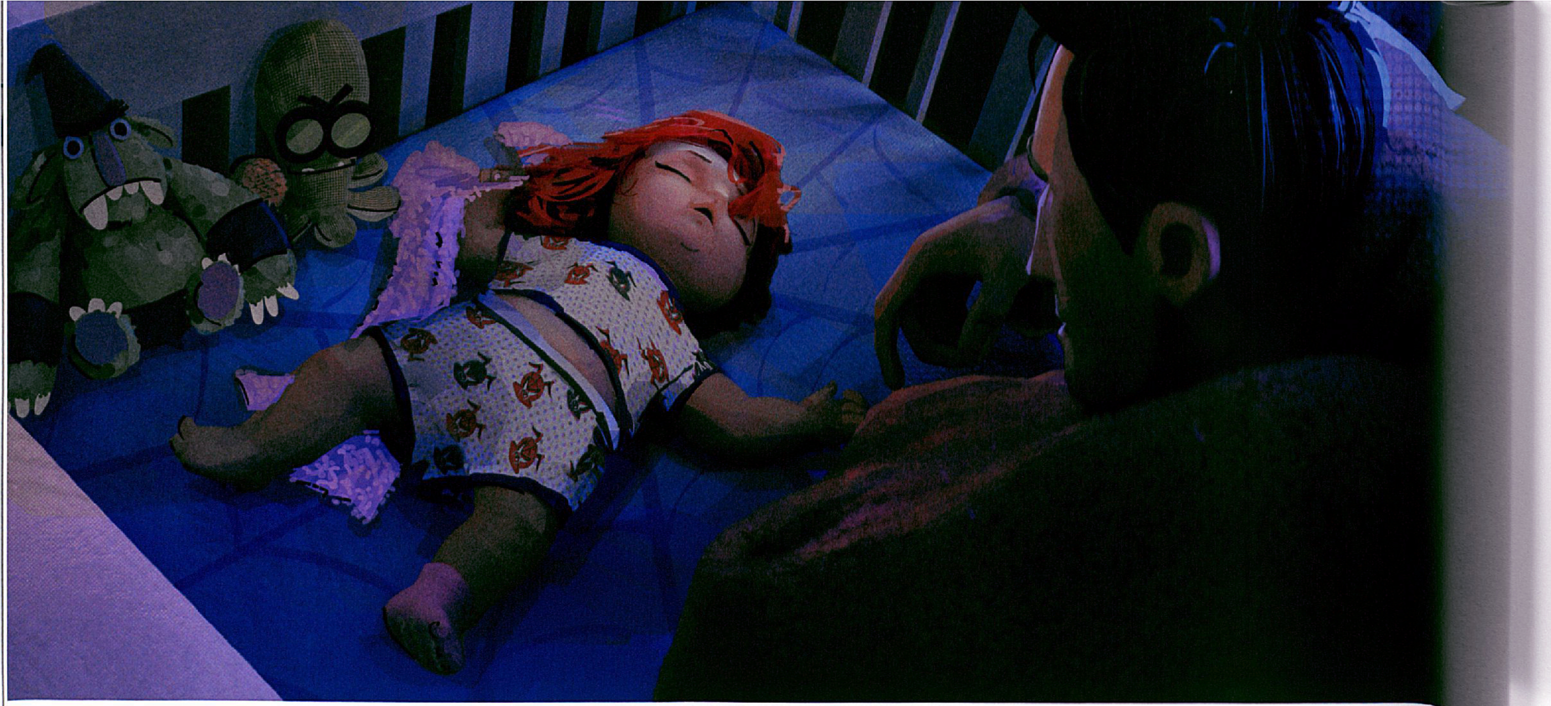


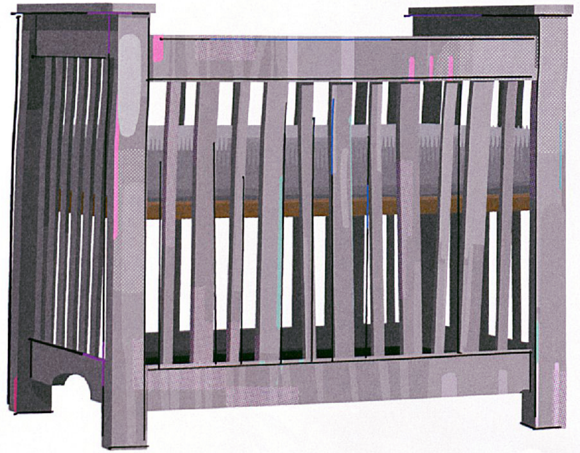


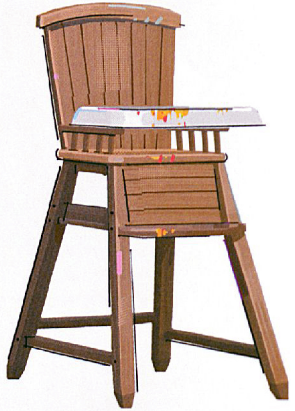






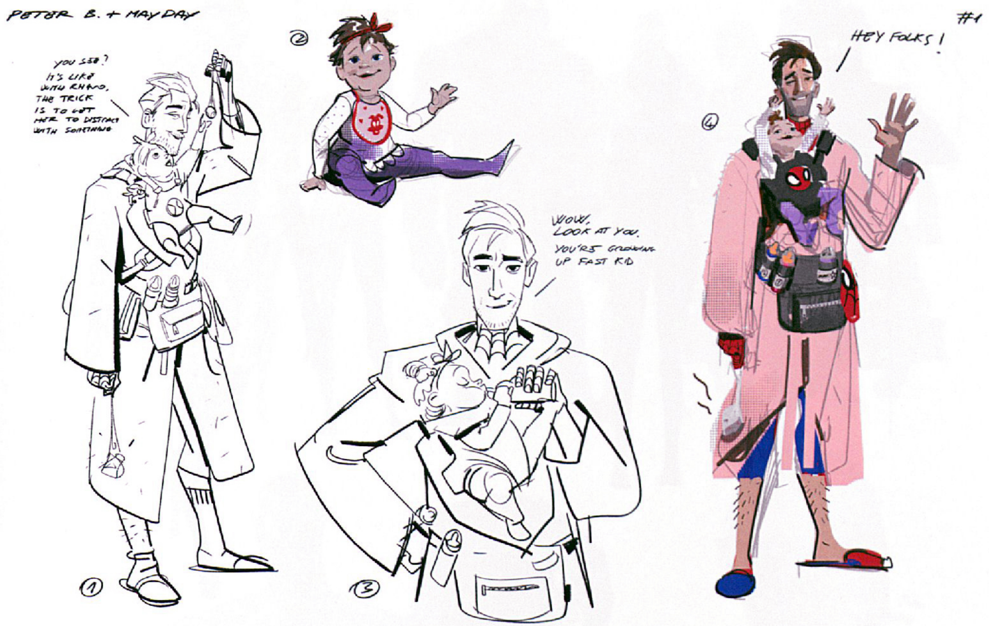


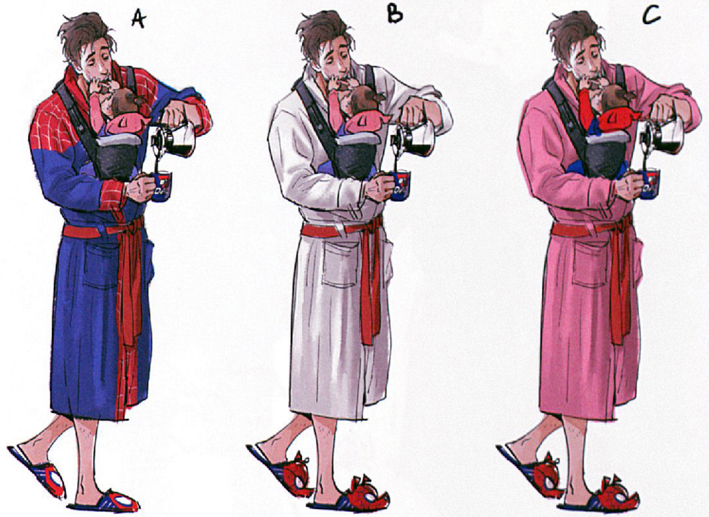




ABOVE:
MIKE McCAIN

LEFT:
PETER CHAN


PETER B. + MAYDAY
YOU SEE?
IT'S LIKE WITH RHINO, THE TRICK IS TO GET HER TO DISTRACT WITH SOMETHING
①
②
WOW, LOOK AT YOU. YOU'RE GROWING UP FAST KID
③
#1
HEY FOLKS!
④



ABOVE:
MAURO BELFIORE

LEFT:
CHRISTIE TSENG

Artist Ami Thompson says, "I enjoyed exploring her designs, and I loved drawing her baby cheeks like a little bun. It was fun doing some sketches of Mayday crawling on the walls like a little spider. She got her mom's hair color and her dad's messy hair. We wanted to push her hair shape, so the more we explored, her hair got messier. Mayday also has different-colored eyes! She's a cute baby, but she's also a Spider-Baby. I can't imagine how crazy it can get if that baby could swing from the ceiling and escape her crib whenever she wants!"

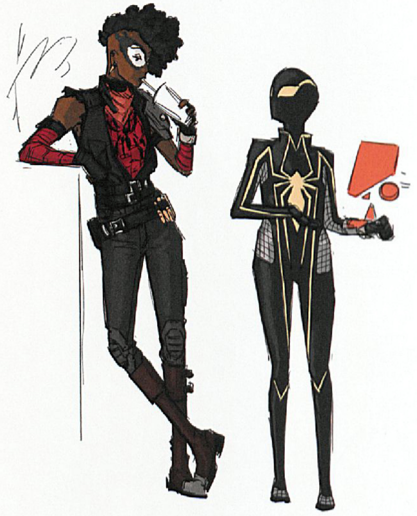
Production designer Patrick O'Keefe adds, "Ami injected a lot of life and playfulness into this character, who became an absolute delight in the film. We also had fun putting stuffed animals shaped like Doc Ock and the Green Goblin in her crib, so she can start fighting little monsters early on!"

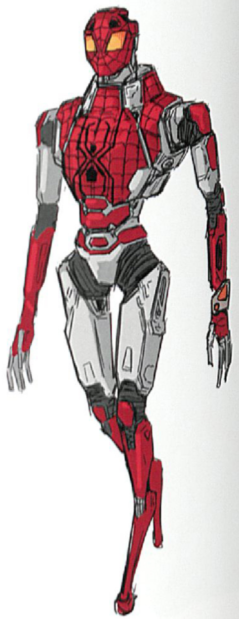
O'Keefe also mentions that they wanted to portray Peter as a man who is very comfortable stepping into fatherhood. "You see him in his robe, and we know that he always seems good at juggling the balls of life loosely," he notes. "He couldn't be happier to be a stay-at-home dad. He is terrified and thrilled to be a father at the same time. Nothing is going to separate him and his daughter, and being her hero is what will always come first."

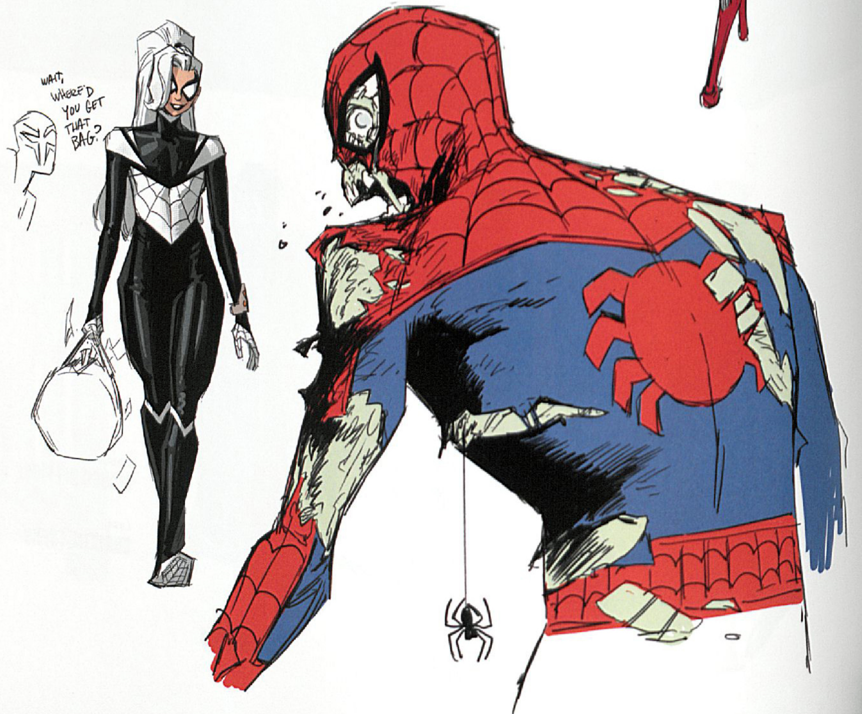
OTHER SPIDER CHARACTERS

In their quest to create new and diverse Spider-Heroes for the movie, the creative team was clearly inspired by the Spidersona movement that happened online when the first movie was released. "All kinds of people really got inspired to see themselves as a Spider-Person," recalls writer and exec producer Chris Miller. "We got to see designs of Spider-People of every background, shape, ability and interest. That was very inspiring for us to see, and it became a guiding light for us to create the menagerie that we could find at the Spider Society headquarters. Of course, we also mined all the comics for the great, weird spiders that exist in that world, but thinking through that all-encompassing lens from the audience perspective was also very important to us.

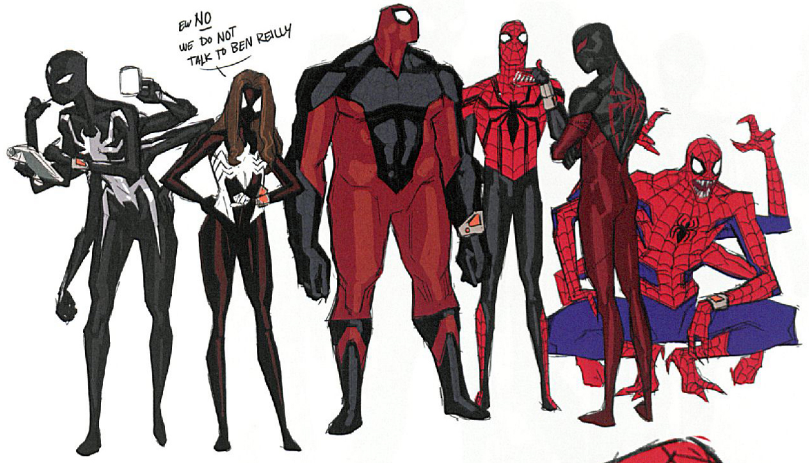
"One of the great things about exploring all these alternate worlds is that you can explore the possibilities in different settings and periods in history as well. I thought it would be so cool to have heroes and villains as medieval knights or samurai. This was our chance to hint that the Spider-Verse is much bigger and has more possibilities than we have even seen in the comic books. It was a really cool opportunity for our character designers to really explore the different realms philosophically." Artist Kris Anka explains, "While I was able to add forty-plus preexisting characters into the movie, there's always a need for more, so I ended up creating almost an additional one hundred completely original Spiders. These are supposed to be Spiders from all over the multiverse, which allowed me to experiment wildly with both the costume designs and the render style.

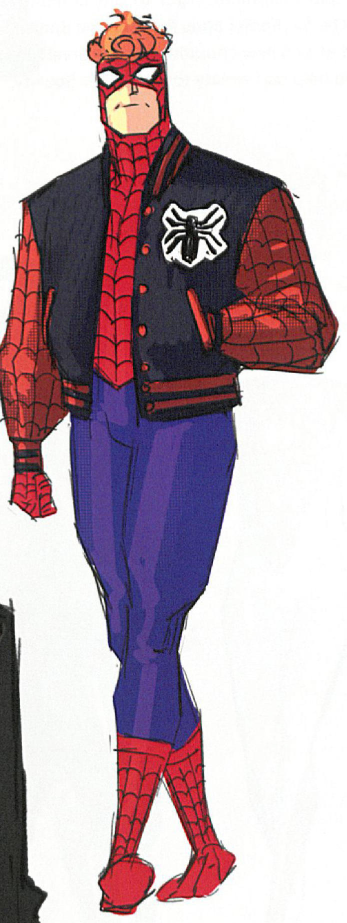


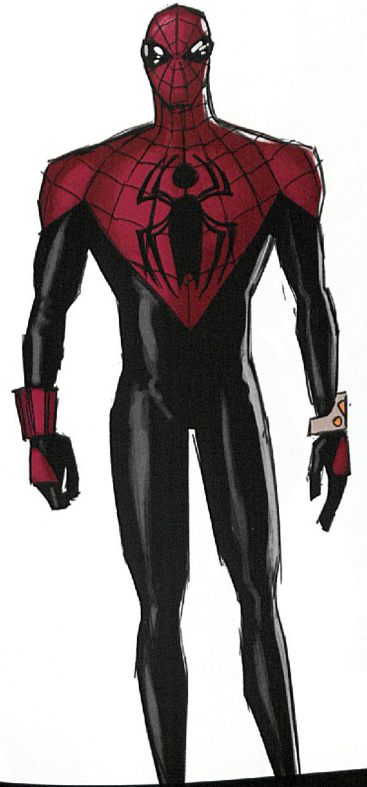


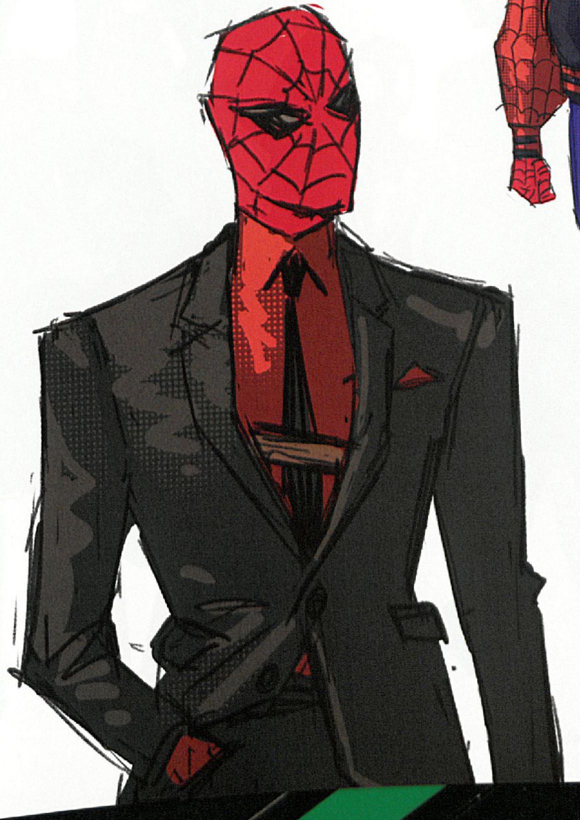

WAIT, WHERE'D YOU GET THAT BAG?

THIS SPREAD:
KRISTAFER ANKA

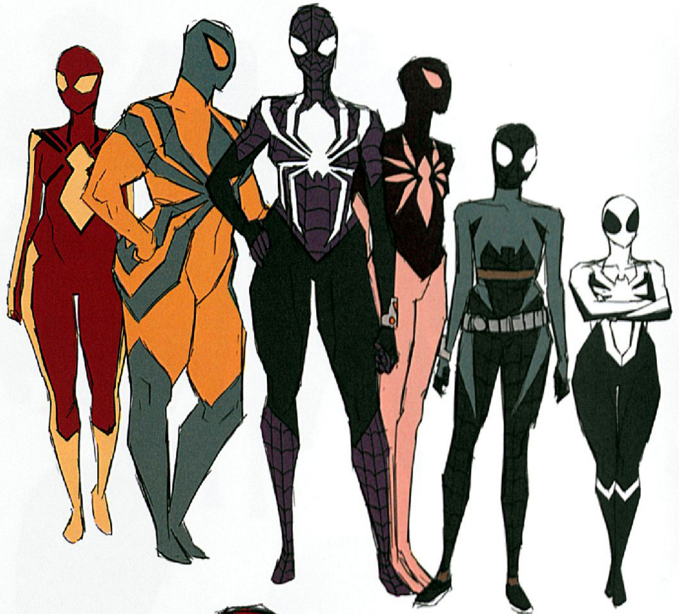

EW NO
WE DO NOT TALK TO BEN REILLY

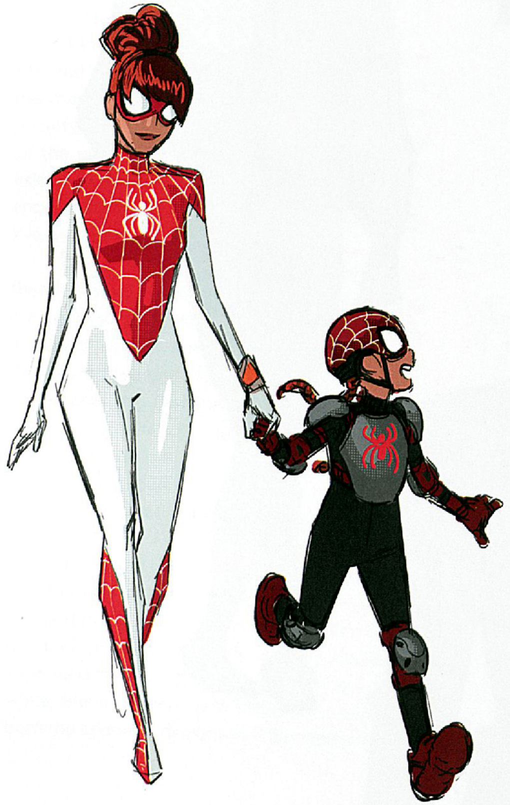


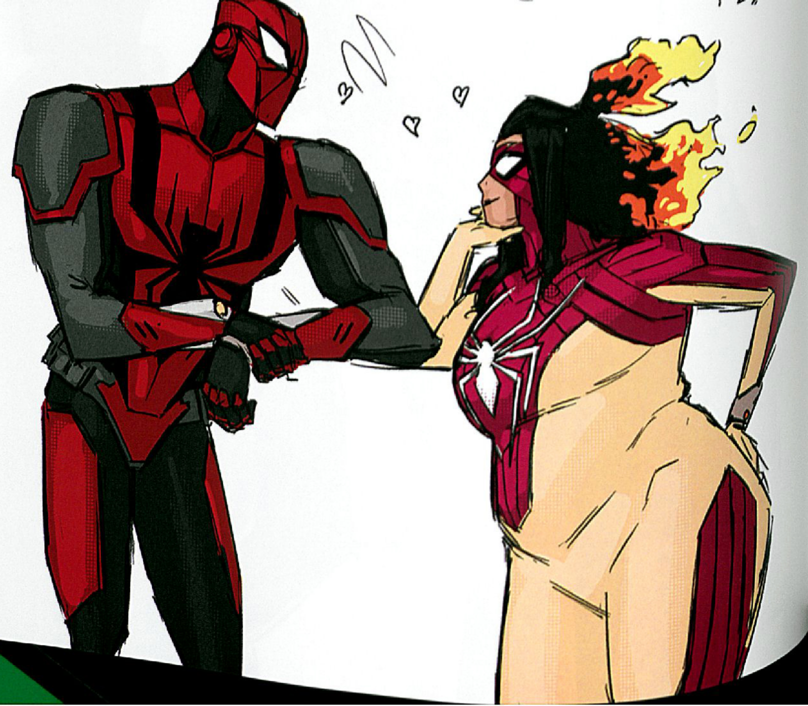




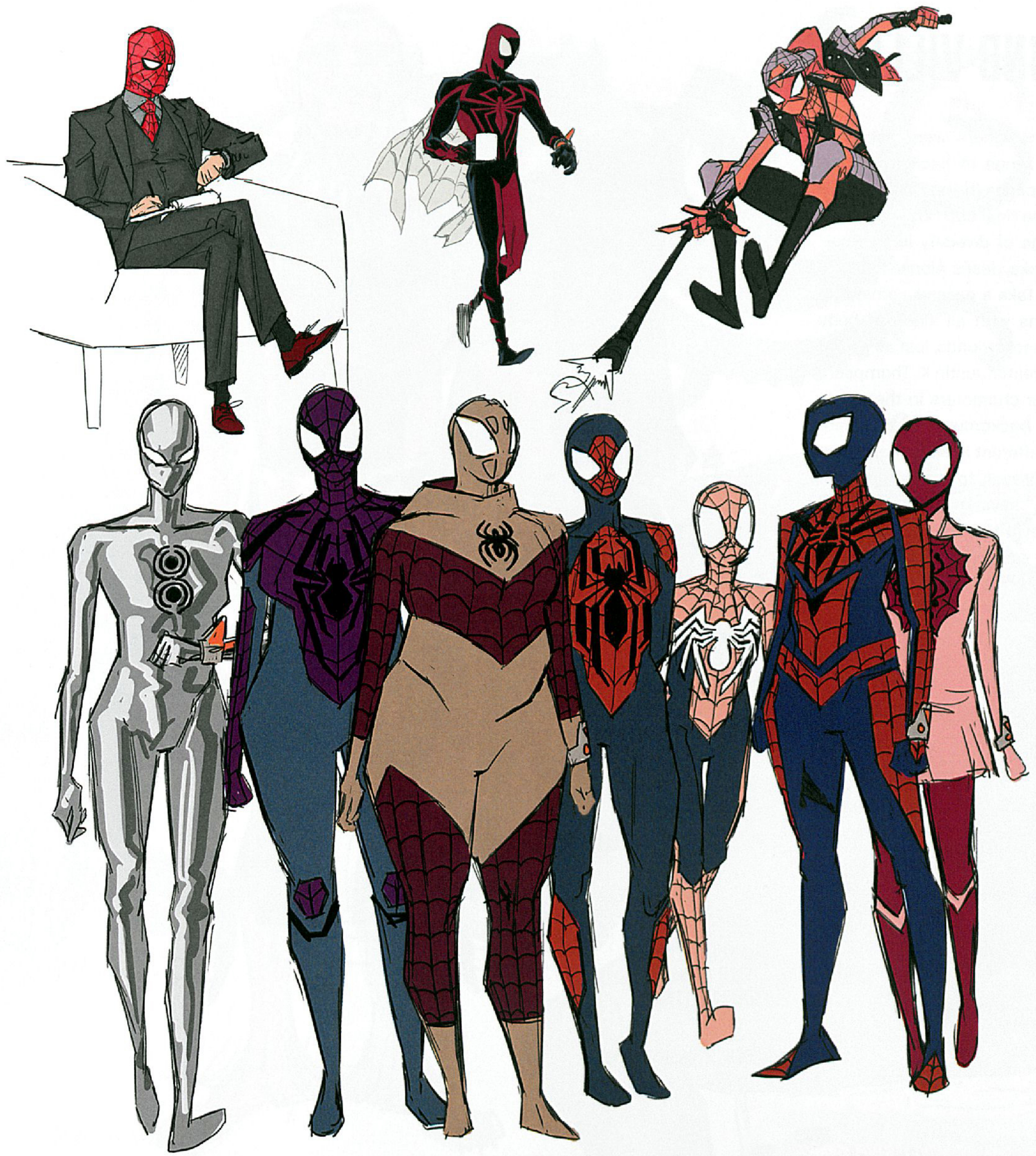
"There is almost no more fun job on this film than being asked to design as many Spiders as I can based on anything I can find that Spider's appeared in; from comics to video games to other films and animation. I got to put characters in would be fun Easter eggs for longtime Spider-Man fans and also new characters that Marvel has created to help add variety to the Spider Society."







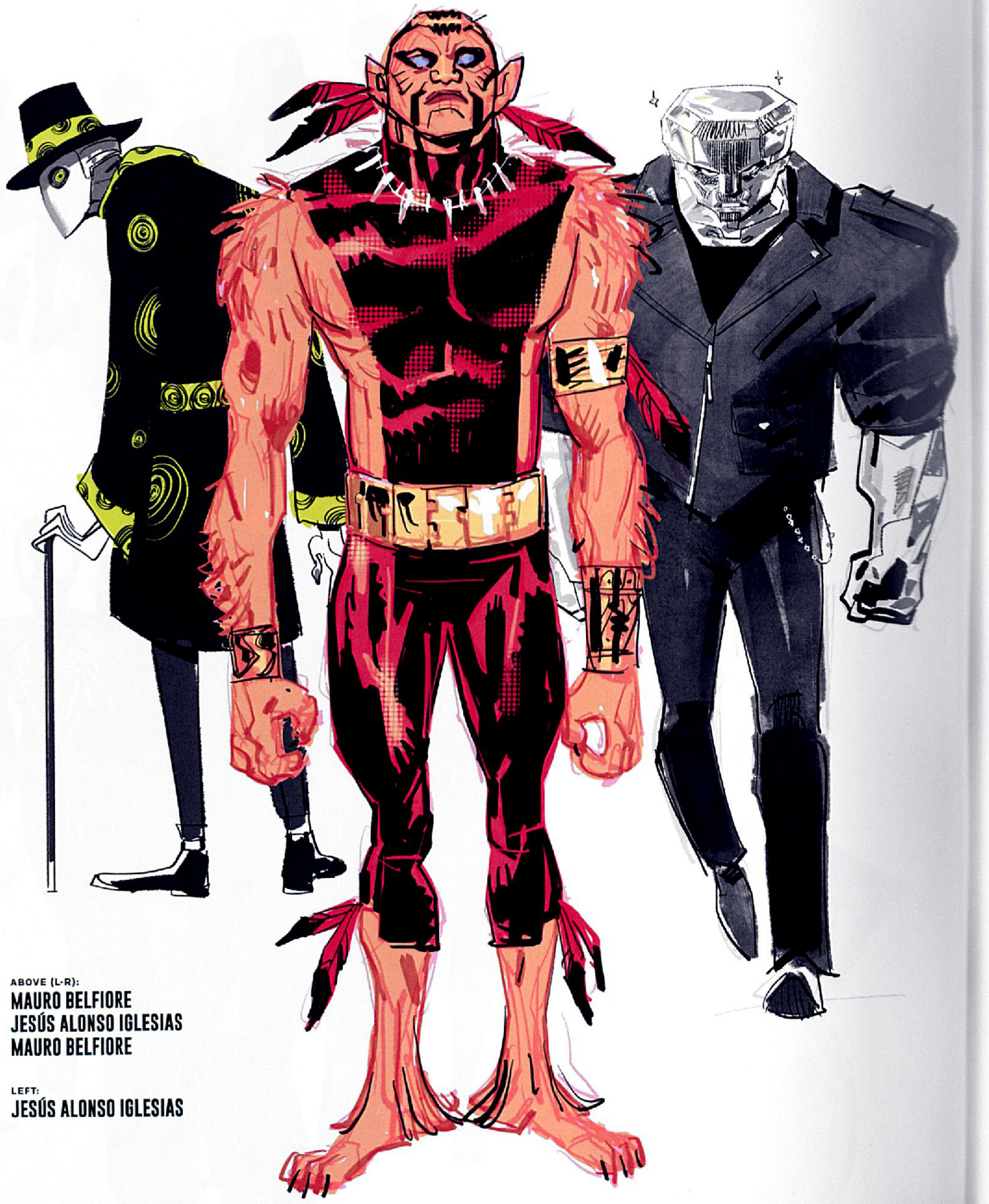
THIS SPREAD:
KRISTAFER ANKA



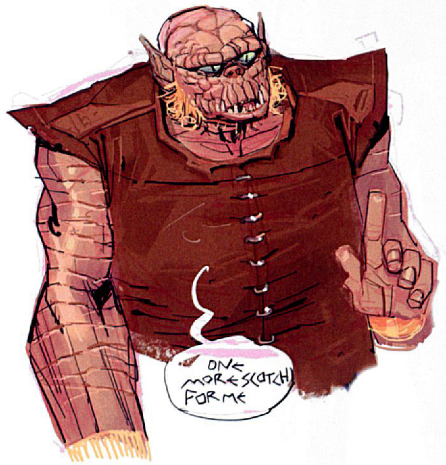
BACKGROUND VILLIANS

The film's character designers were asked to come up with a wide range of background villains for some of the scenes in the movie, many of which didn't make the final cut. "We wanted to really express the range of diversity in this universe, so I asked Kris Anka, Jesús Alonso Iglesias, and Ami Thompson to take a pass at coming up with designs for villains with all kinds of body types, physiques, and backgrounds, just as we did for our heroes," says director Justin K. Thompson.

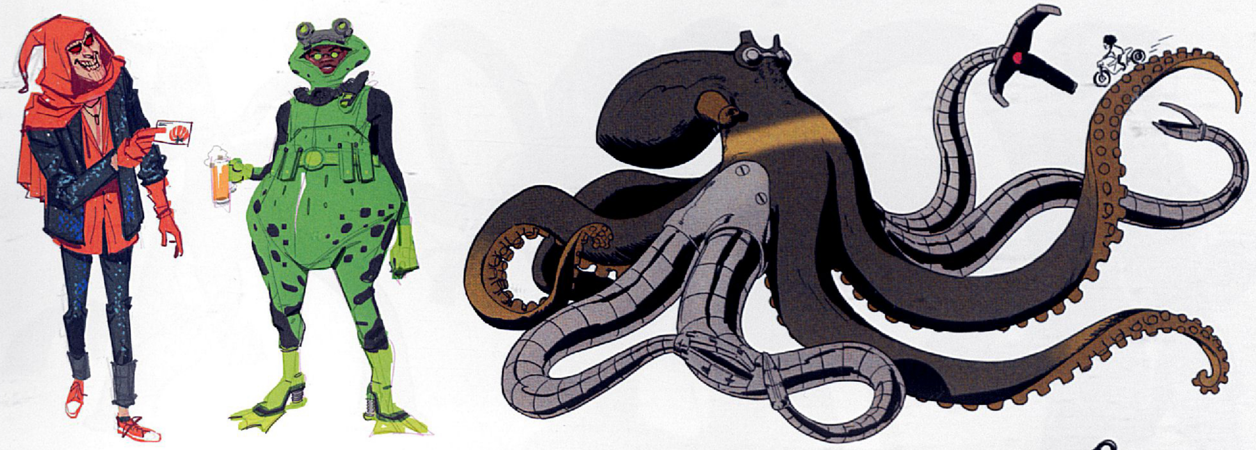
Just as the Spider characters in the movie are quite diverse, the background villains were also designed to look different in size, shape, and backgrounds. "Our approach to the heroes also extends to the villains," says Thompson. "That's why we have a medieval Vulture and Hobgoblin who wears a flashy sequin suit and looks like snake oil salesman or motivational speaker!"



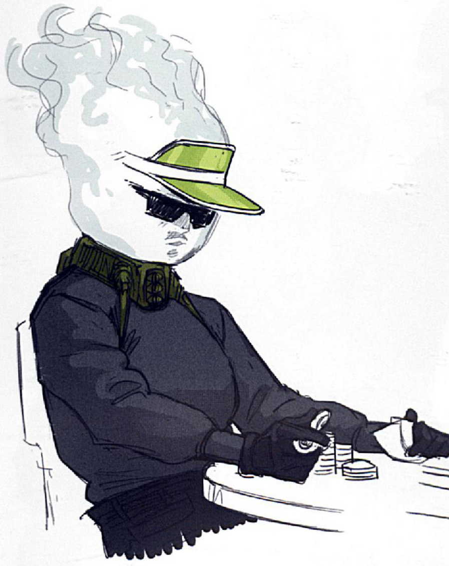
ABOVE (L-R):
MAURO BELFIORE
JESÚS ALONSO IGLESIAS
MAURO BELFIORE

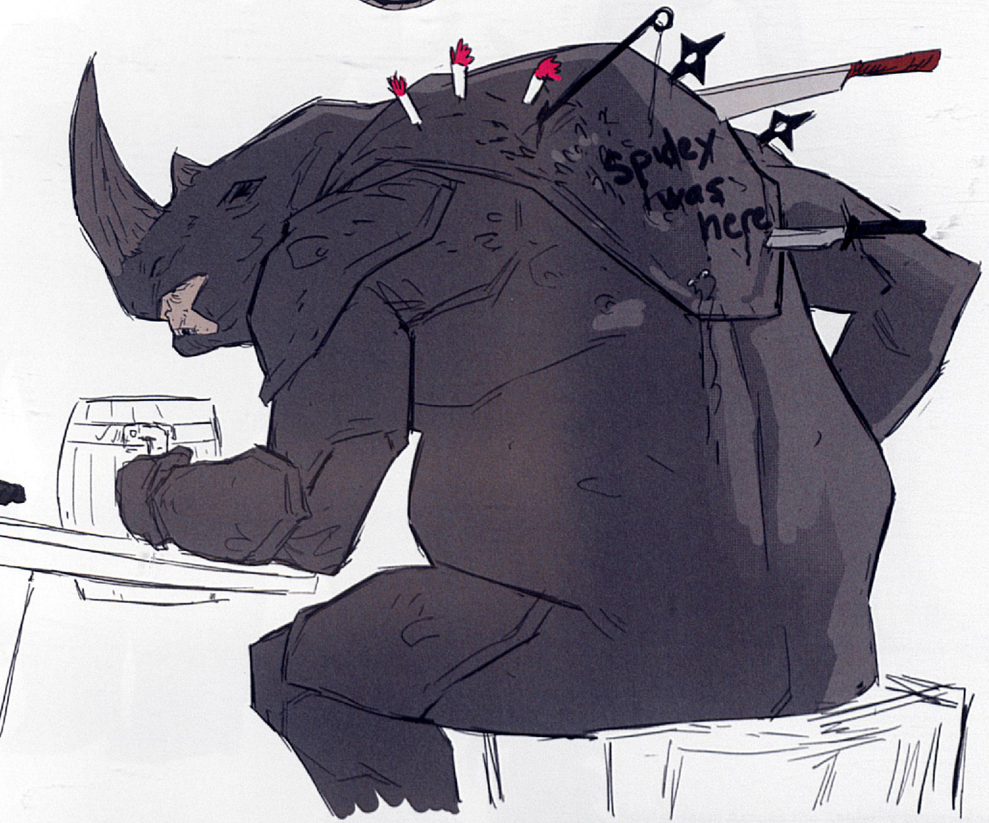

ONE MORE SCOTCH FOR ME

LEFT:
JESÚS ALONSO IGLESIAS



TOP ROW (L-R):
JESÚS ALONSO IGLESIAS
MAURO BELFIORE
KRISTAFER ANKA





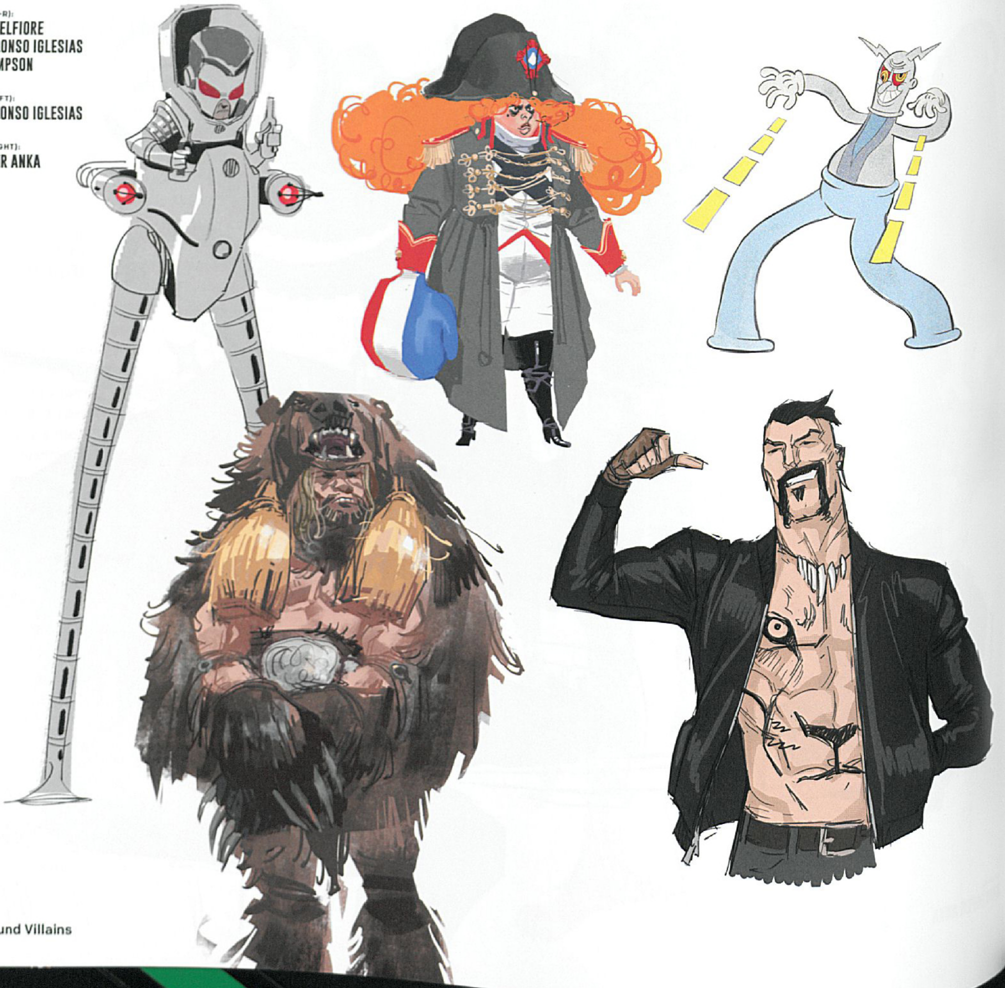
ABOVE:
KRISTAFER ANKA

RIGHT:
KRISTAFER ANKA

TOP ROW (L-R):
MAURO BELFIORE
JESÚS ALONSO IGLESIAS
AMI THOMPSON

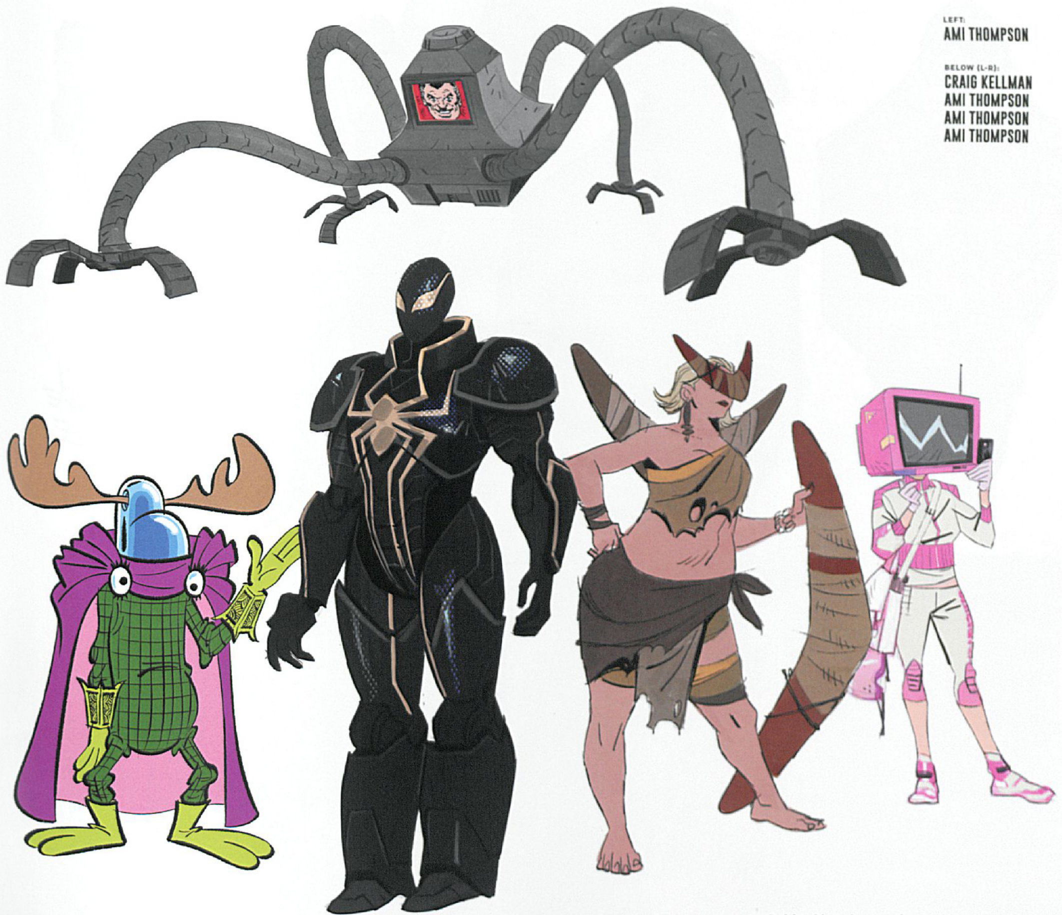
BOTTOM (LEFT):
JESÚS ALONSO IGLESIAS

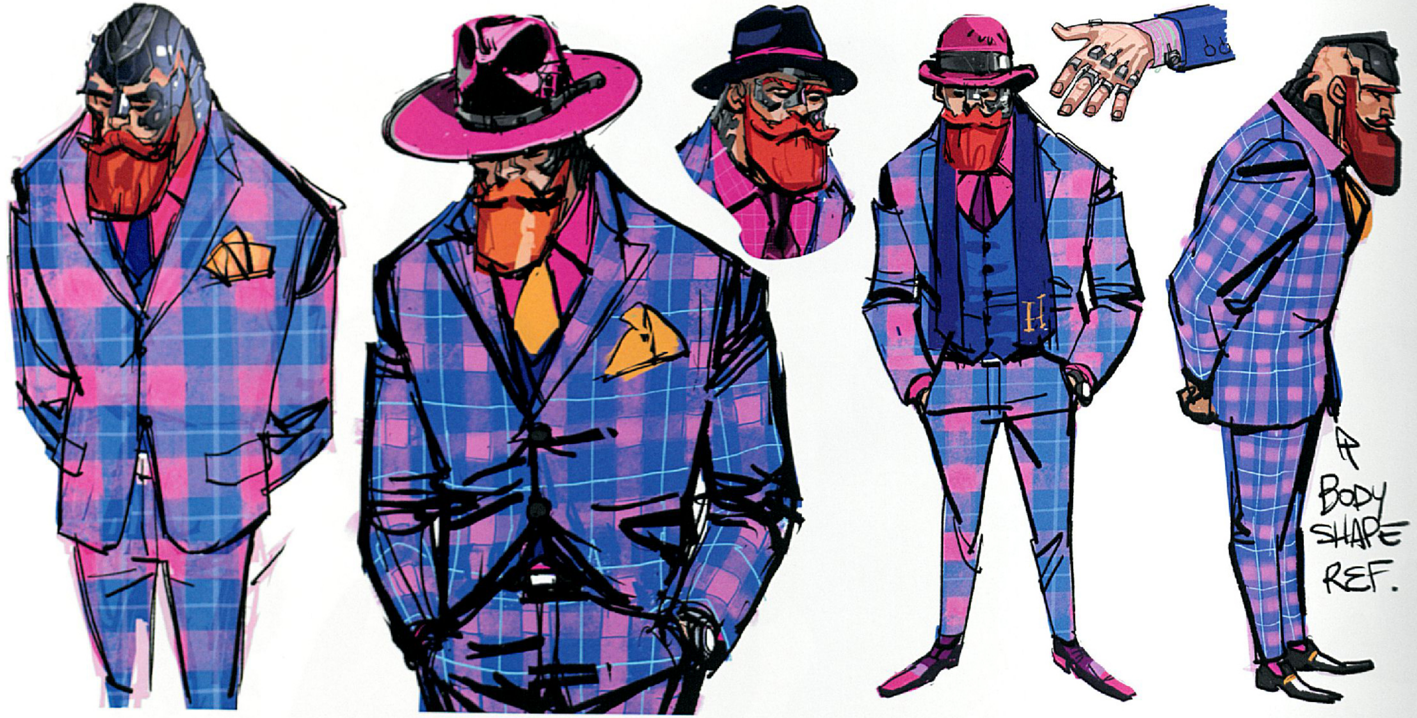
BOTTOM (RIGHT):
KRISTAFER ANKA

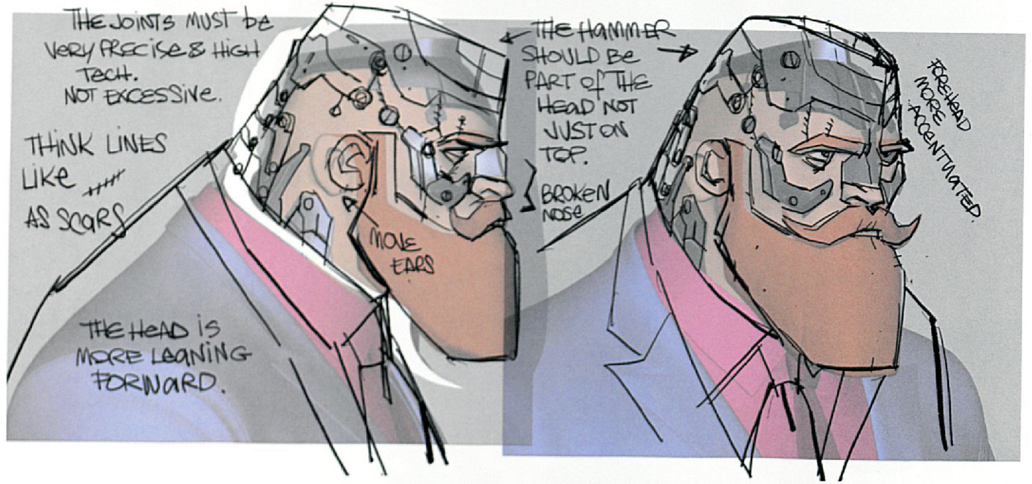


LEFT:
AMI THOMPSON

BELOW (L-R):
CRAIG KELLMAN
AMI THOMPSON
AMI THOMPSON
AMI THOMPSON



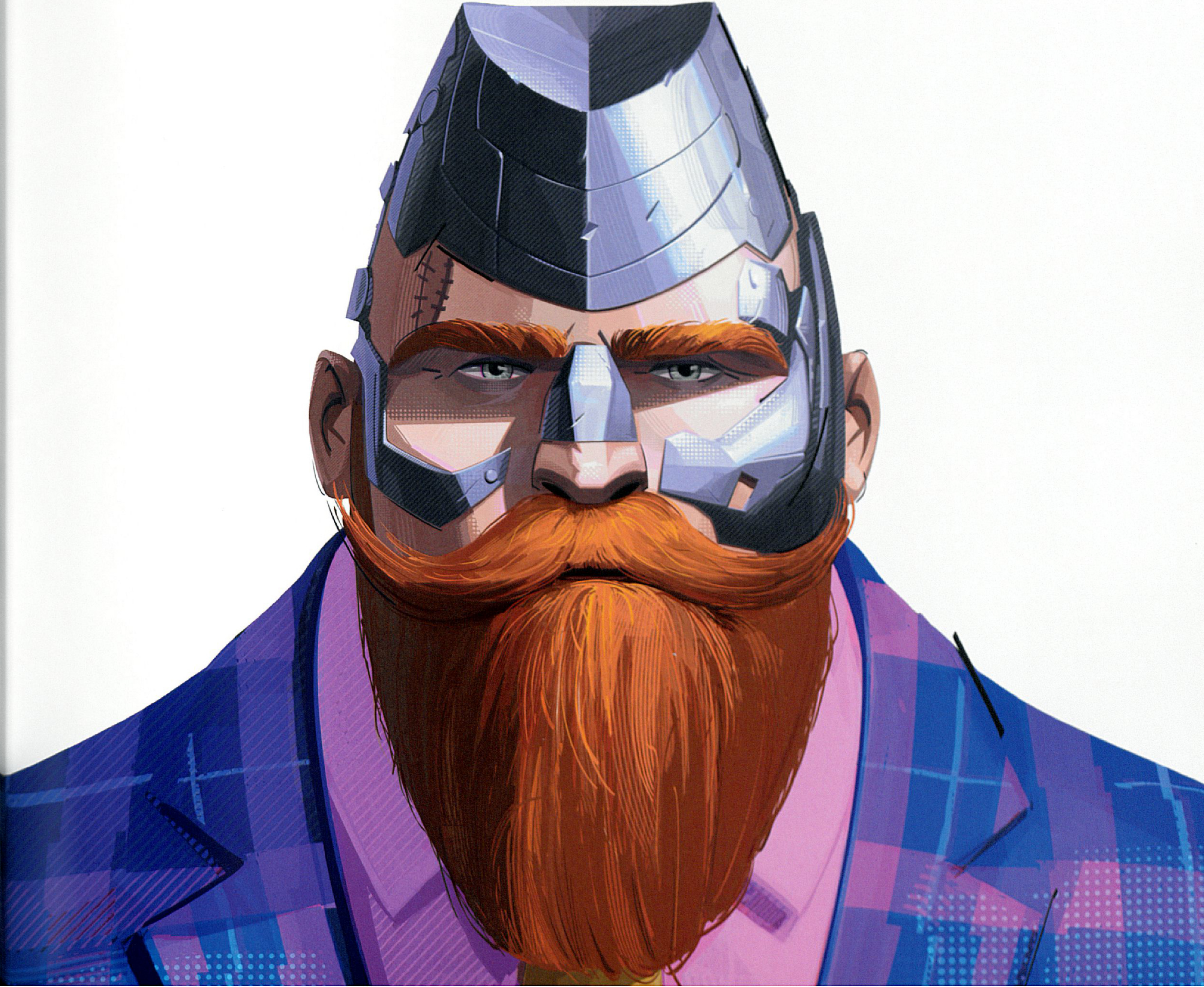

BODY SHAPE REF.

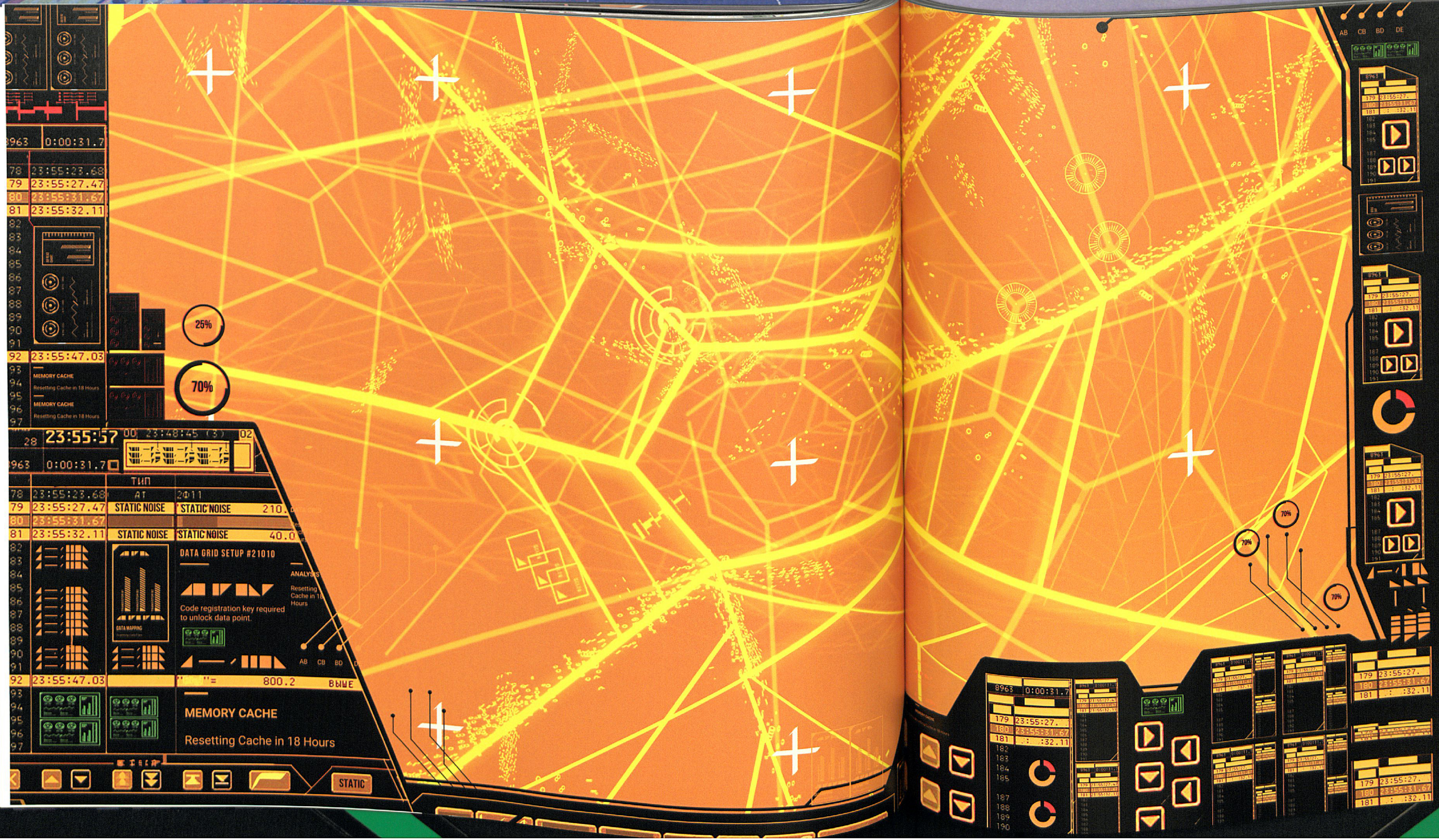

THE JOINTS MUST be VERY PRECISE & HIGH TECH. NOT EXCESSIVE.
THINK LINES LIKE //// AS SCARS
MOVE EARS
THE HEAD IS MORE LEANING FORWARD.
THE HAMMER SHOULD BE PART OF THE HEAD NOT JUST ON TOP.
BROKEN NOSE
FOREHEAD MORE ACCENTUATED

THIS PAGE:
JESÚS ALONSO IGLESIAS

OPPOSITE:
WILL COYNER

FOLLOWING SPREAD:
MACK SZTABA




25%
70%
23:55:57
0:00:31.7
STATIC NOISE
DATA GRID SETUP #21010
Code registration key required to unlock data point.
DATA MAPPING
ANALYSIS
Resetting Cache in 18 Hours
MEMORY CACHE
Resetting Cache in 18 Hours
STATIC
AB
CB
BD
DE

THE WORLDS

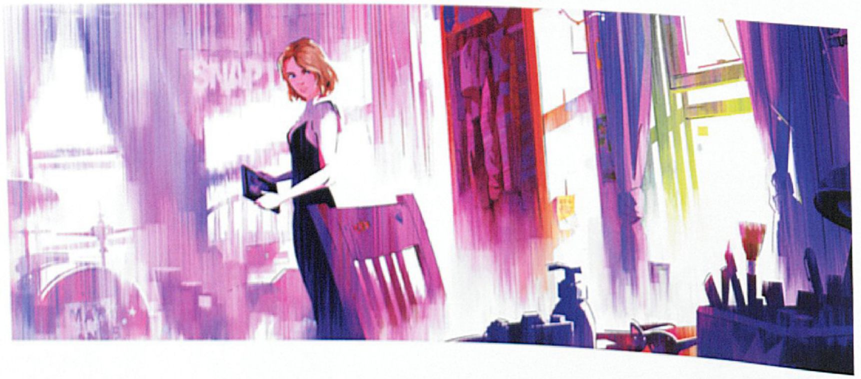
EARTH-65
GWEN STACY'S HOME WORLD

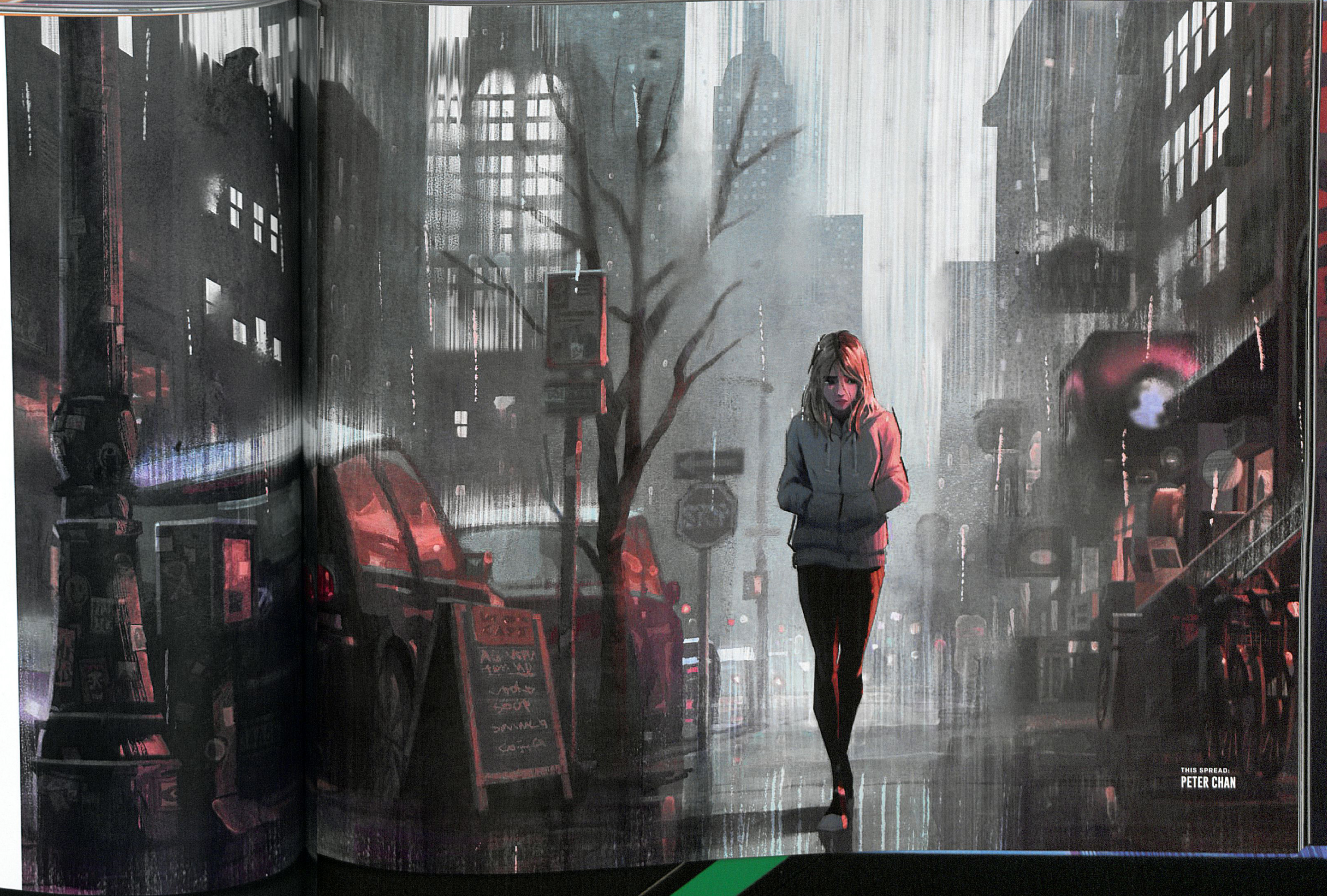
Those who remember the 1990s pre-gentrification art scene of Manhattan's Chelsea neighborhood, as well as Nirvana's music videos, may feel a distinct sense of déjà vu when they get their first look at Gwen's world, which is inspired by the look of contemporary Gwen Stacy/Ghost-Spider comics.

As the film's art director Dean Gordon explains, "A big part of our Earth-65 is based on some of the early Spider-Gwen comic-book covers, which feature a lot of bold, graphic treatments and colors. Sometimes, we get a lot of silhouettes with heavy vertical streaks of color going through those silhouettes. Gwen has her own color palette, which is very expressive and based on her mood—she's kind of like a mood ring, and whatever she's experiencing is expressed in the color of that scene. This kind of reflects the way colors come into play in comic books. In one panel, you might have naturalistic colors, and then, in the next panel, you might get a solid-color background to express emotional reactions."

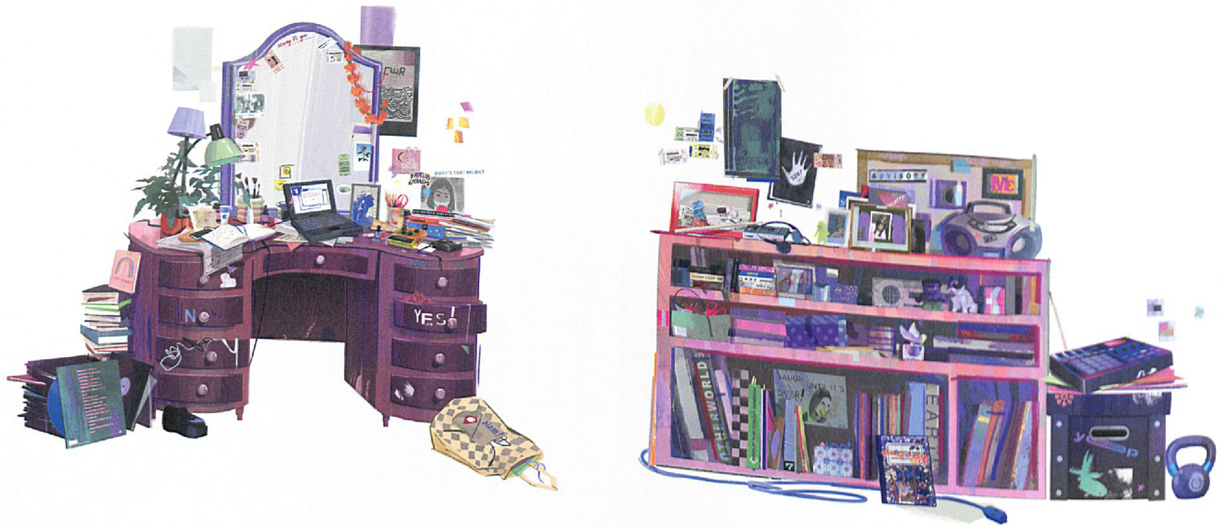
Since Gwen is hyper-focused on the present moment, anything beyond her attention fades into an abstract wash of color in the background as a visual representation of her "tunnel vision." Head of character animation Alan Hawkins elaborates, "Gwen's world is just a cyclone of color. We are seeing moments when sets fade into the distance and we just get colors. It feels like an out-of-body experience during the intense, high-drama moments. Each and every world of our characters really gets pushed, conceptually and visually."

Visual effects supervisor Mike Lasker says, "The look of Gwen's word combines the graphic styling of her comics with watercolor, and the relationship between the two is driven by Gwen's emotions and focus. Far distances are painted with washy brushes to push back and simplify detail. Inversely, the foreground uses linework and sharper brushes to bring the details forward."



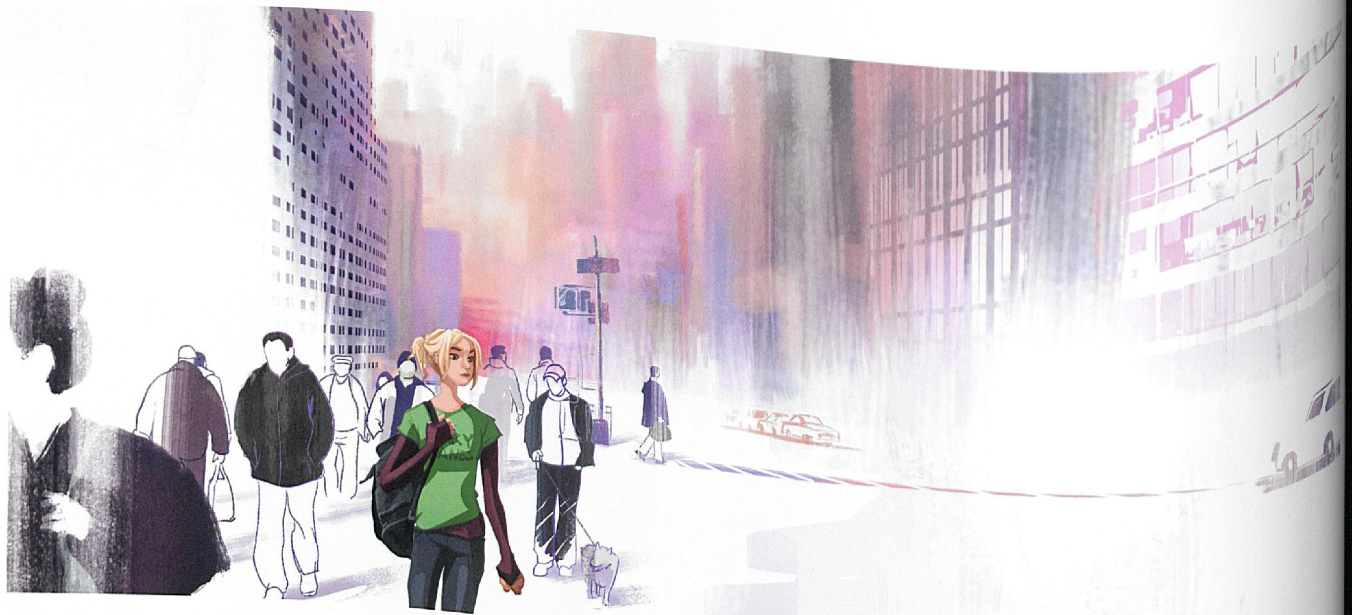


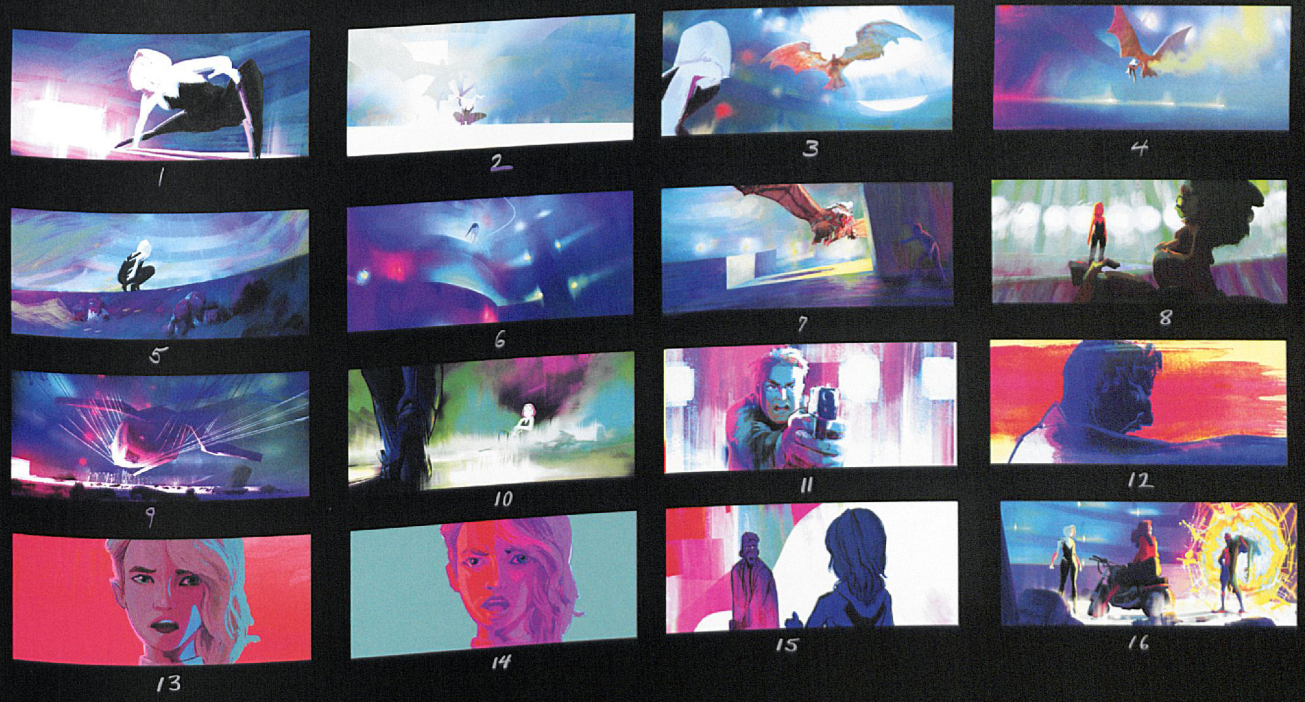
THIS SPREAD:
PETER CHAN



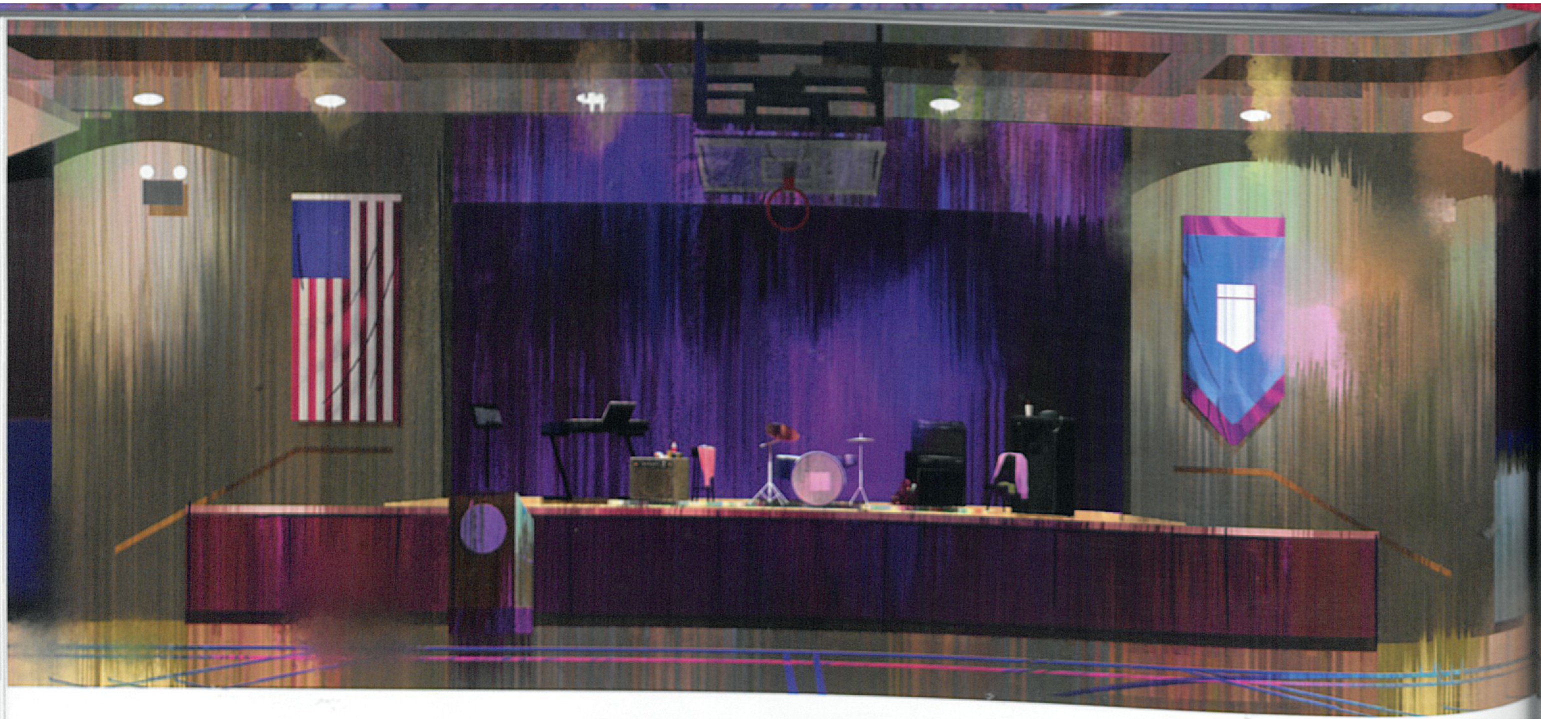
TOP:
TIFFANY LAM

BOTTOM:
DEAN GORDON



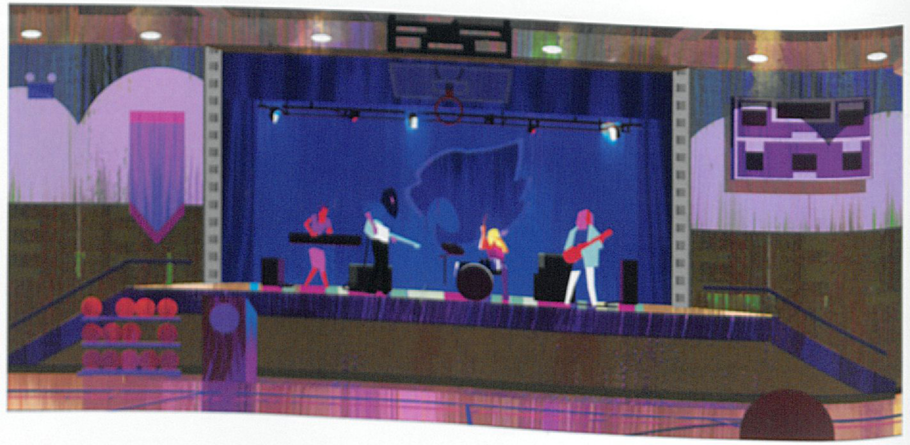

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16

ABOVE:
DEAN GORDON

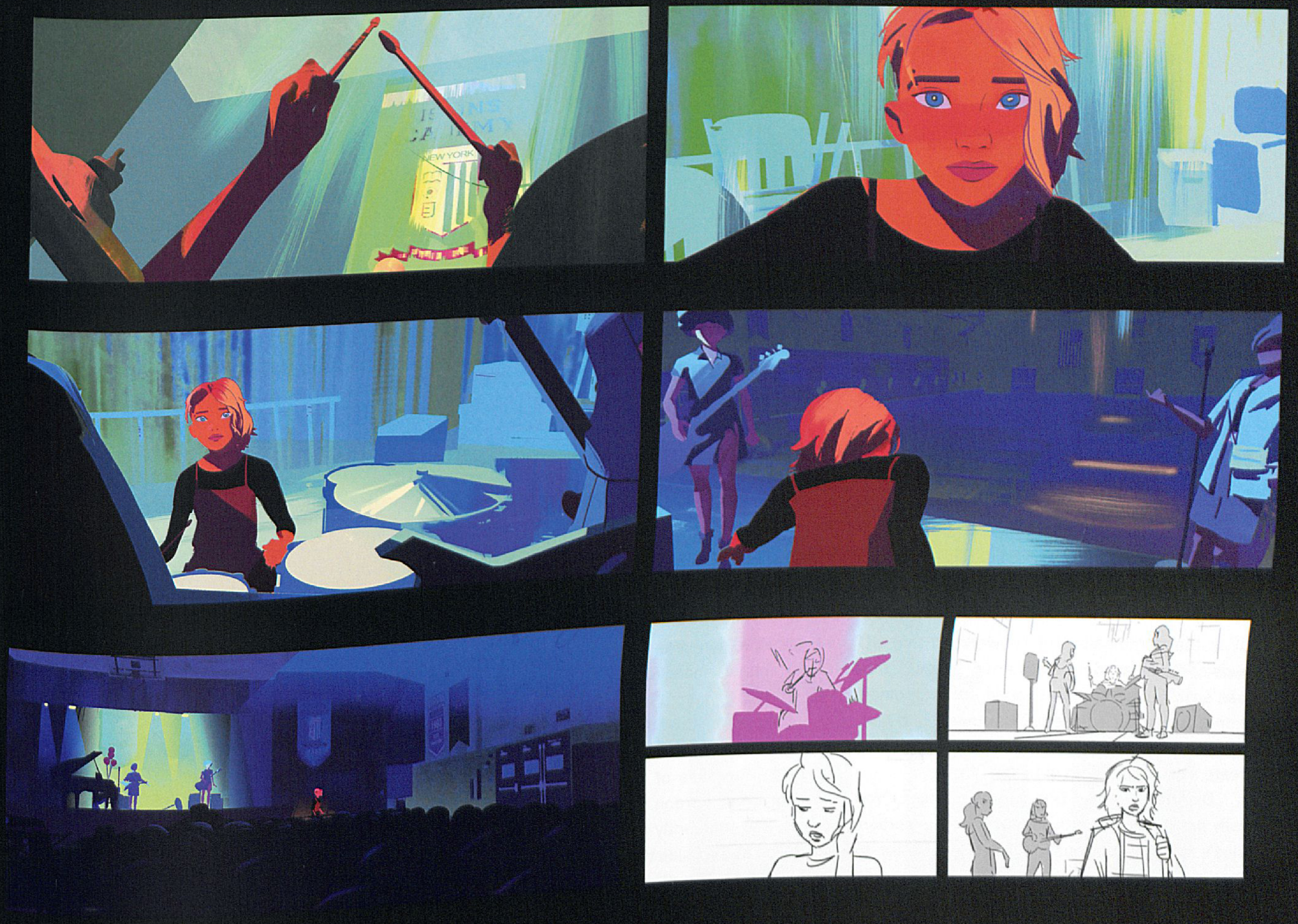


HIGH SCHOOL GYM

A straightforward, typical high-school backdrop was created to feel like an informal space for Gwen and her friends. Director Justin K. Thompson notes, "They are using it to spend some time after school to practice. Maybe they're using it to practice for a trip or a school dance that's coming up. We liked the idea that it felt like they were depicted in this big, familiar space. Gwen is kind of lost in her own world against this big backdrop."

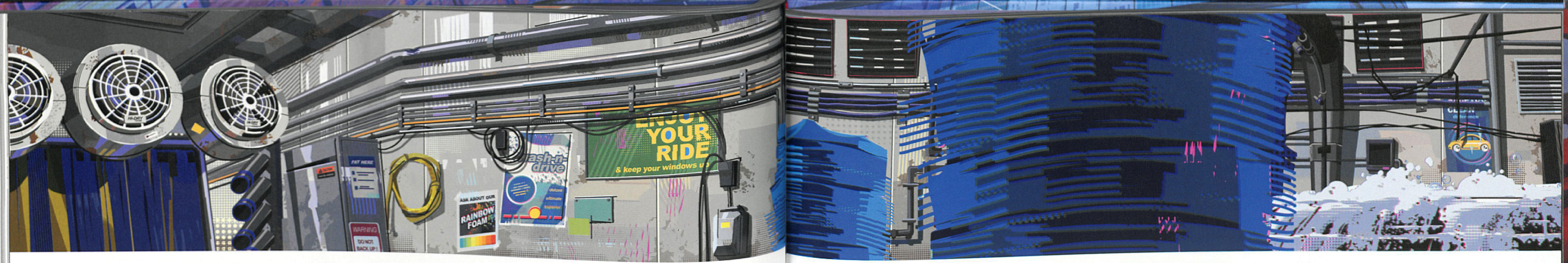


THIS PAGE:
PETER CHAN



COLOR KEYS:
KAT TSAI

STORYBOARDS:
BEN CHOI

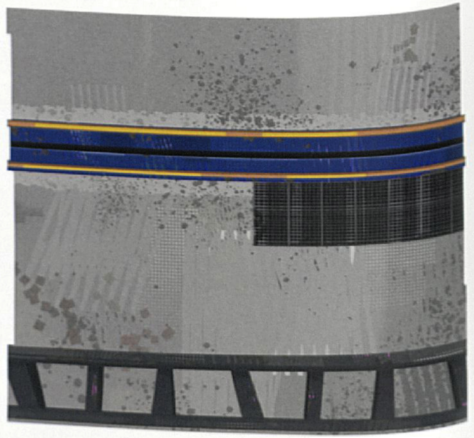

HI-DRY
PAY HERE
WARNING
DO NOT BACK UP!
ASK ABOUT OUR
RAINBOW FOAM
ash-n-drive
deluxe
ultimate
superior
ENJOY YOUR RIDE
& keep your windows up
CLEAN

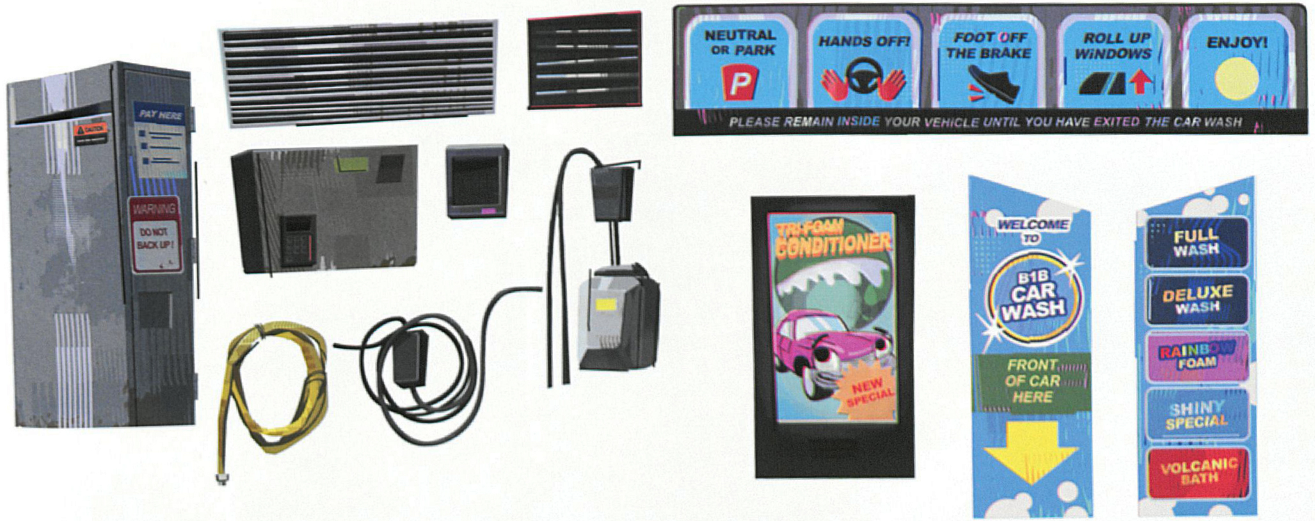
EARTH-1610
MILES MORALES'S HOME WORLD

This is the Brooklyn and Manhattan we all recall from the first movie. What makes this world stand out is the combination of linework on the 3-D models, Ben-Day dots (a printing method that uses small colored dots, spaced and combined, to create shading and colors in images) and half-tones for textures, and the use of offset color to create a sense of depth of field.

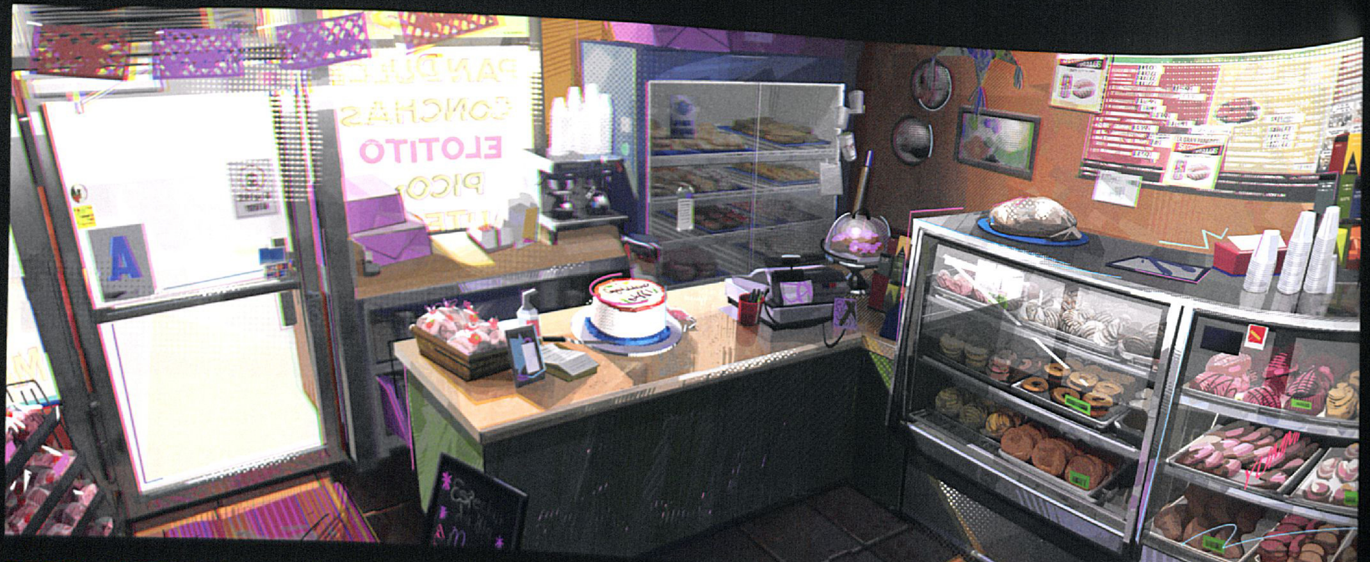
Director Joaquim Dos Santos explains, "You really get to see the artist's hands on the screen. Miles's world is obviously a huge love letter to classic comics. It's all the Ben-Day dots, and all those techniques are explored even further. Our villain Spot sort of becomes this intrusion onto all these worlds. One of the things that was a tell-tale of this in the first film were these amazing, colorful array of Kirby Krackle [a stylistic device, consisting of an array of black dots, lines, and fields placed over colorful backgrounds, created by comics artist Jack Kirby to visually manifest inexplicable, dynamic, or cosmic energies] that would appear whenever the Super-Collider went off. In this movie, Spot takes that to the next level."

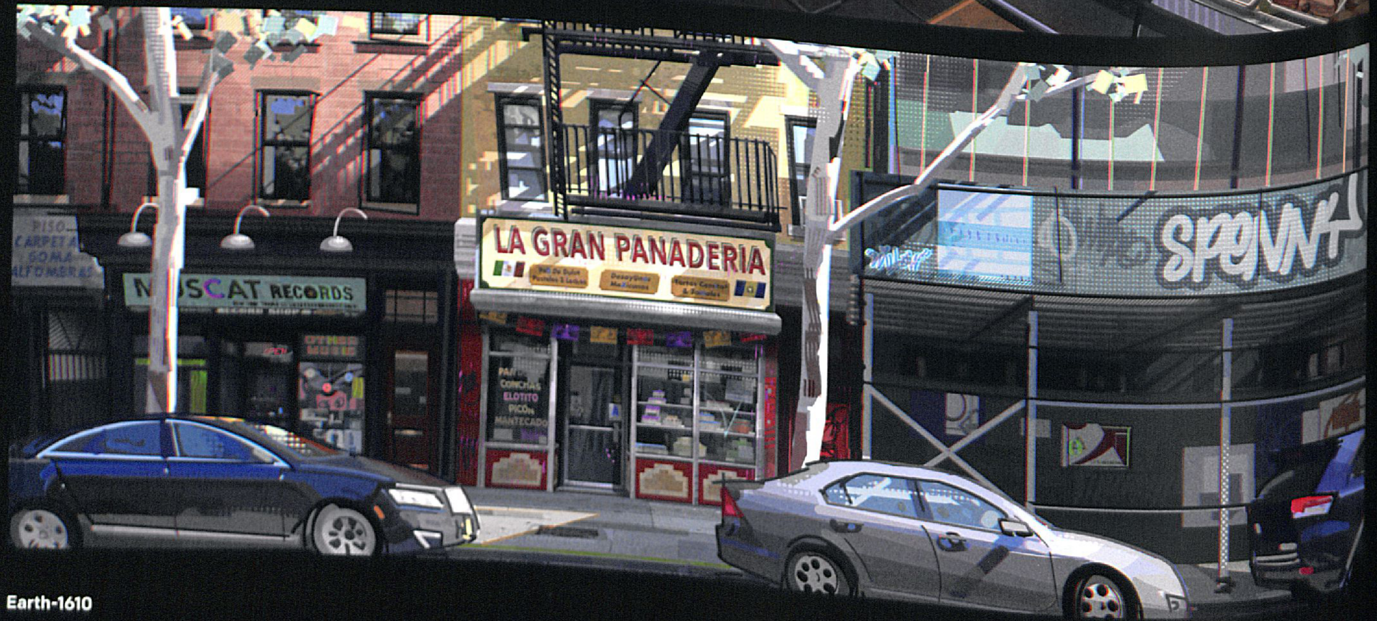
"We were inspired by the look of those early comics which were made with the more limited printing processes of their times," explains art director Dean Gordon. "They used two or three colors, and frequently misregistered color, floating inside and outside the lines that define figures and environments. We embrace that and make sure that color doesn't always line up with the boundaries of objects. It's a signature of the look. Another element are the screen tones used in printing. These are imprinted in our artwork to give the feel of the printed comic book page."

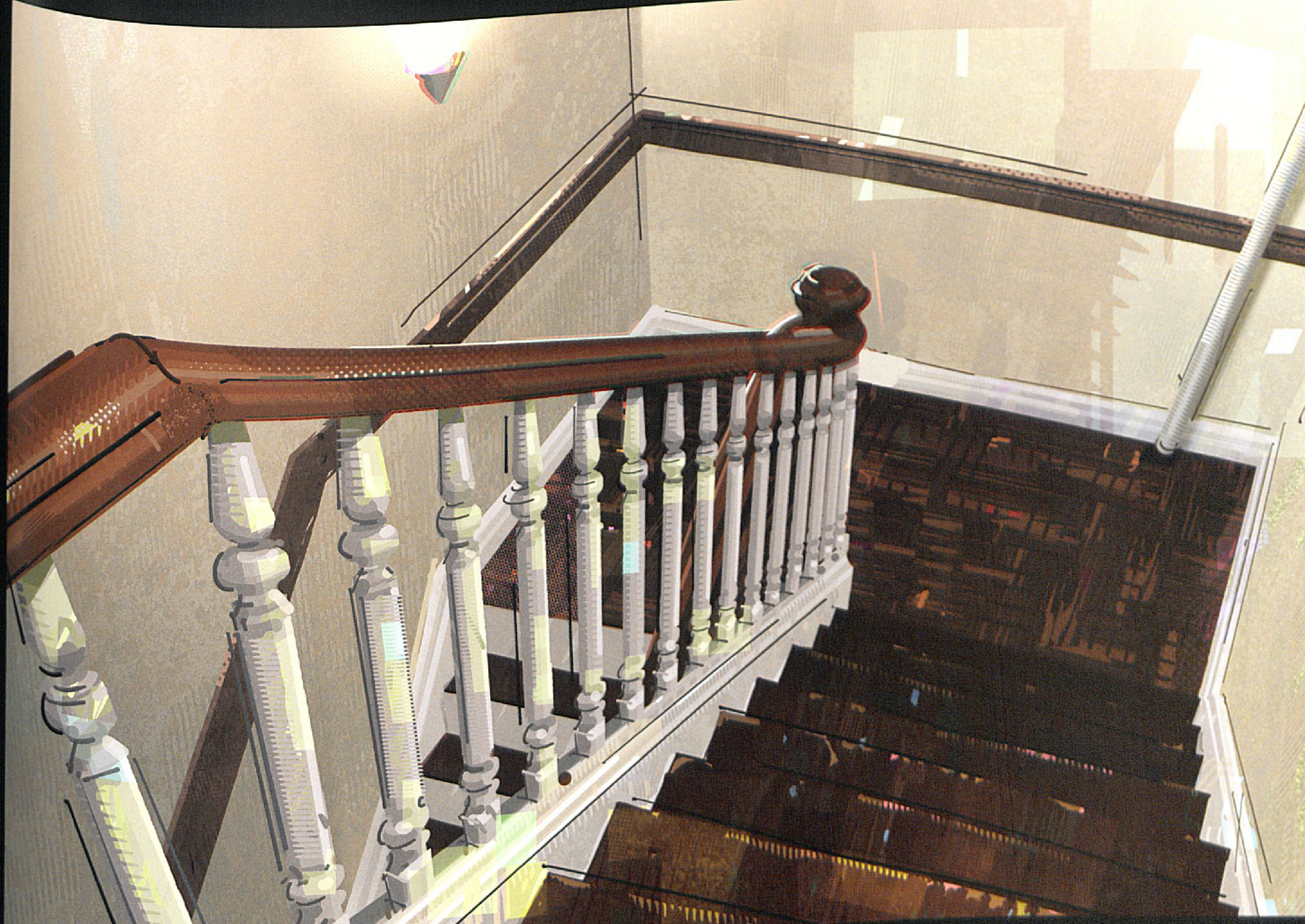



PAY HERE
WARNING
DO NOT BACK UP!
NEUTRAL OR PARK
P
HANDS OFF!
FOOT OFF THE BRAKE
ROLL UP WINDOWS
ENJOY!
PLEASE REMAIN INSIDE YOUR VEHICLE UNTIL YOU HAVE EXITED THE CAR WASH
TRI-FOAM CONDITIONER
NEW SPECIAL
WELCOME TO
B1B CAR WASH
FRONT OF CAR HERE
FULL WASH
DELUXE WASH
RAINBOW FOAM
SHINY SPECIAL
VOLCANIC BATH

THIS SPREAD:
FELICIA CHEN


PAN DULCE
CONCHAS
ELOTITO
PICO


PISOS
CARPETAS
GOMA
ALFOMBRAS
MUSCAT RECORDS
LA GRAN PANADERIA
CONCHAS
ELOTITO
PICO
MANTECADO

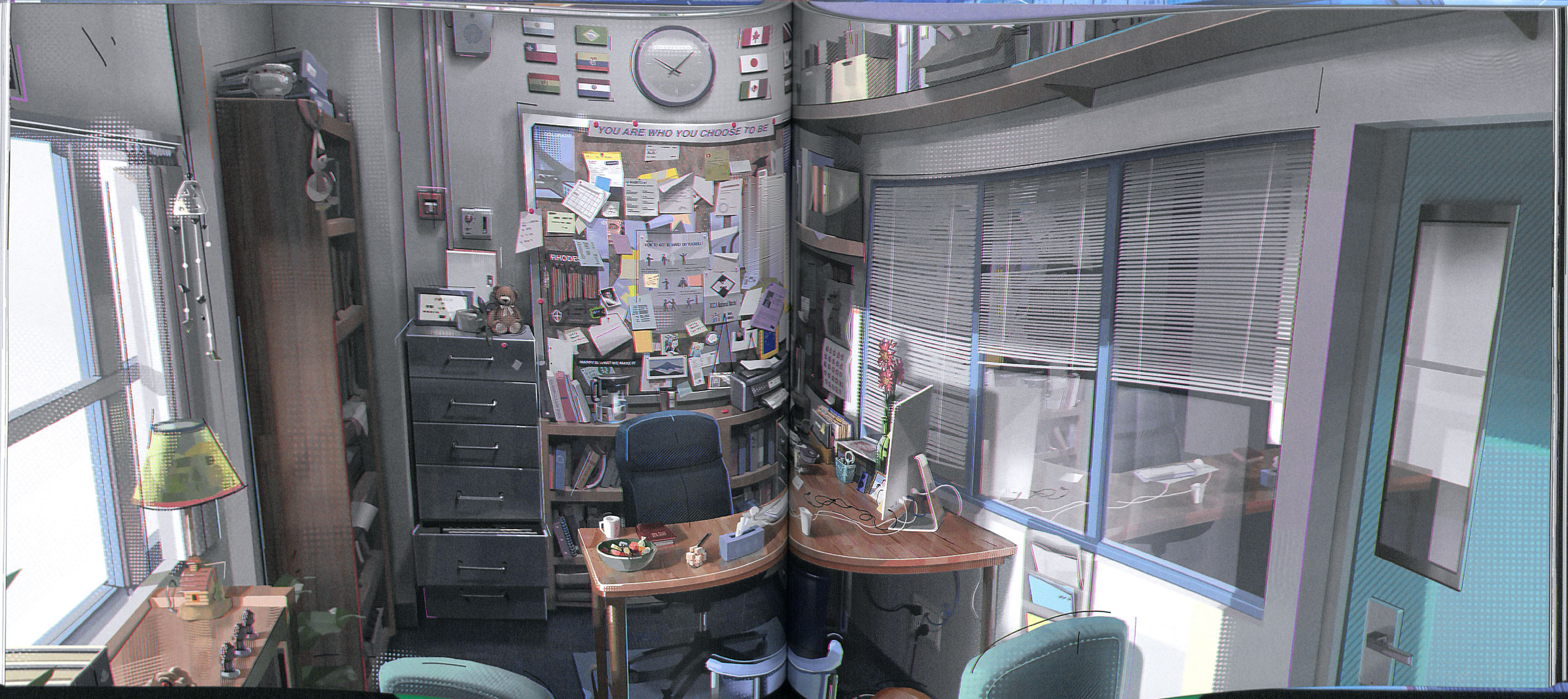


OPPOSITE (TOP):
WENDELL DALIT

OPPOSITE (BOTTOM):
PATRICK O'KEEFE

ABOVE:
PATRICK O'KEEFE

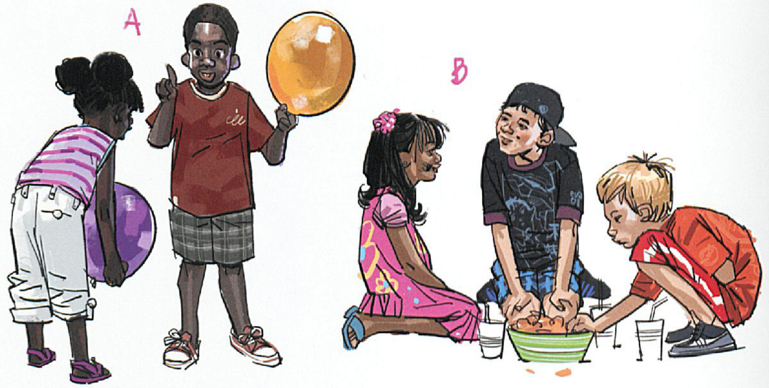
FOLLOWING SPREAD:
JAY THAKUR

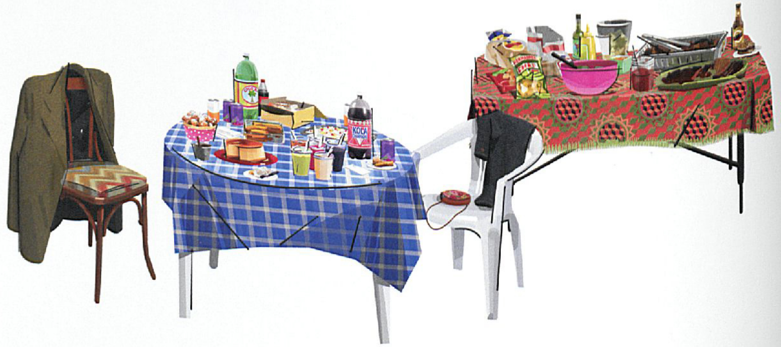

YOU ARE WHO YOU CHOOSE TO BE
COLORADO
HOW TO NOT BE HARD ON YOURSELF
RHODES
BSCA National Medal
HAPPY IS WHAT WE MAKE IT

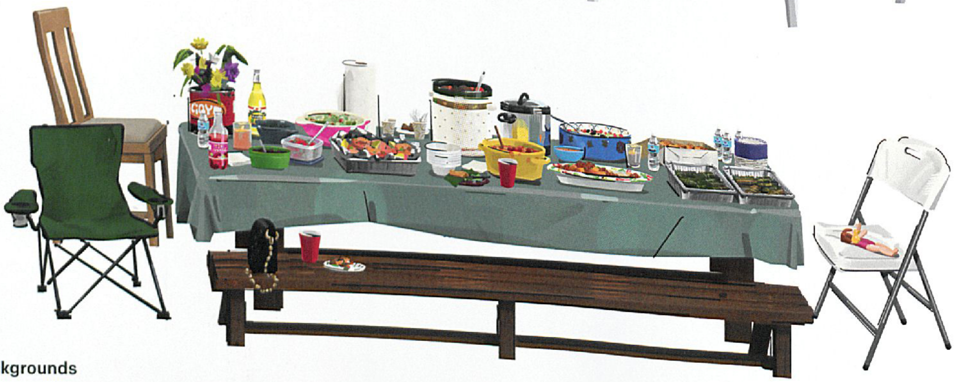
BBQ SCENE BACKGROUNDS

The barbeque scene is a great moment in the film where we get to see Miles and his family enjoy the company of their neighborhood friends and family in Brooklyn. The warm, gentle vibes and the colorful environment is in sharp contrast with Spot's world and with the futuristic era we visit later in the movie.

As artist Jesús Alonso Iglesias, who worked on the design of the background characters, points out, "The crowd I drew for the BBQ scene were all based and inspired by all the Latin and Puerto Rican people living in Brooklyn, and all the traditional celebrations with the neighborhood and family," he says. "We have plenty of colors, funny shirts, and joyful dresses—all very far from the cool minimalism of the other Brooklyn characters and even more from the avant-garde, ultra-modern people from Manhattan. The creation of the different generic crowds became quite an experience, to study and practice fashion design in all its possibilities. The sources from vis-dev artist and costume designer Brie Henderson and her mastery of the art form were like water in the desert."

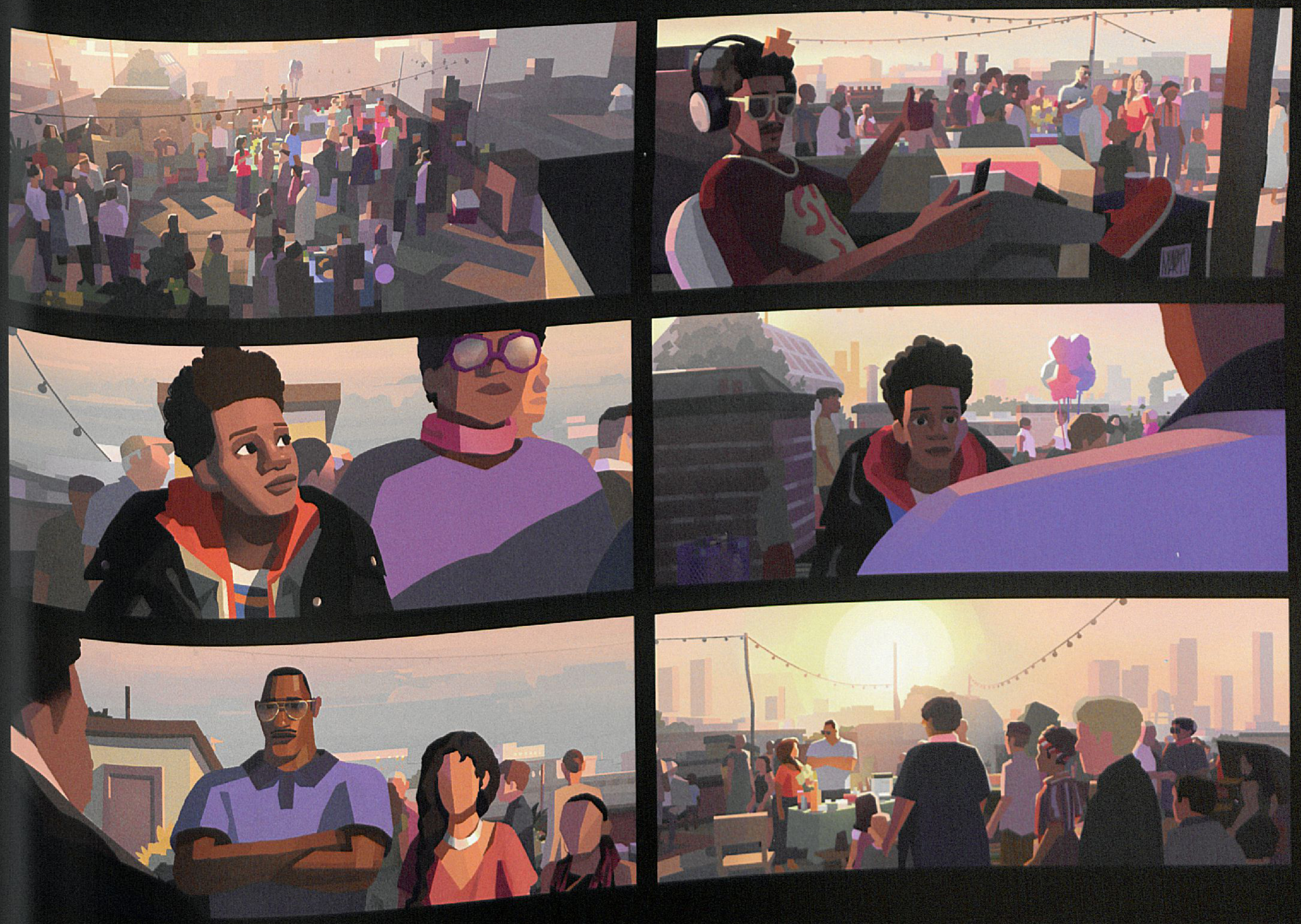






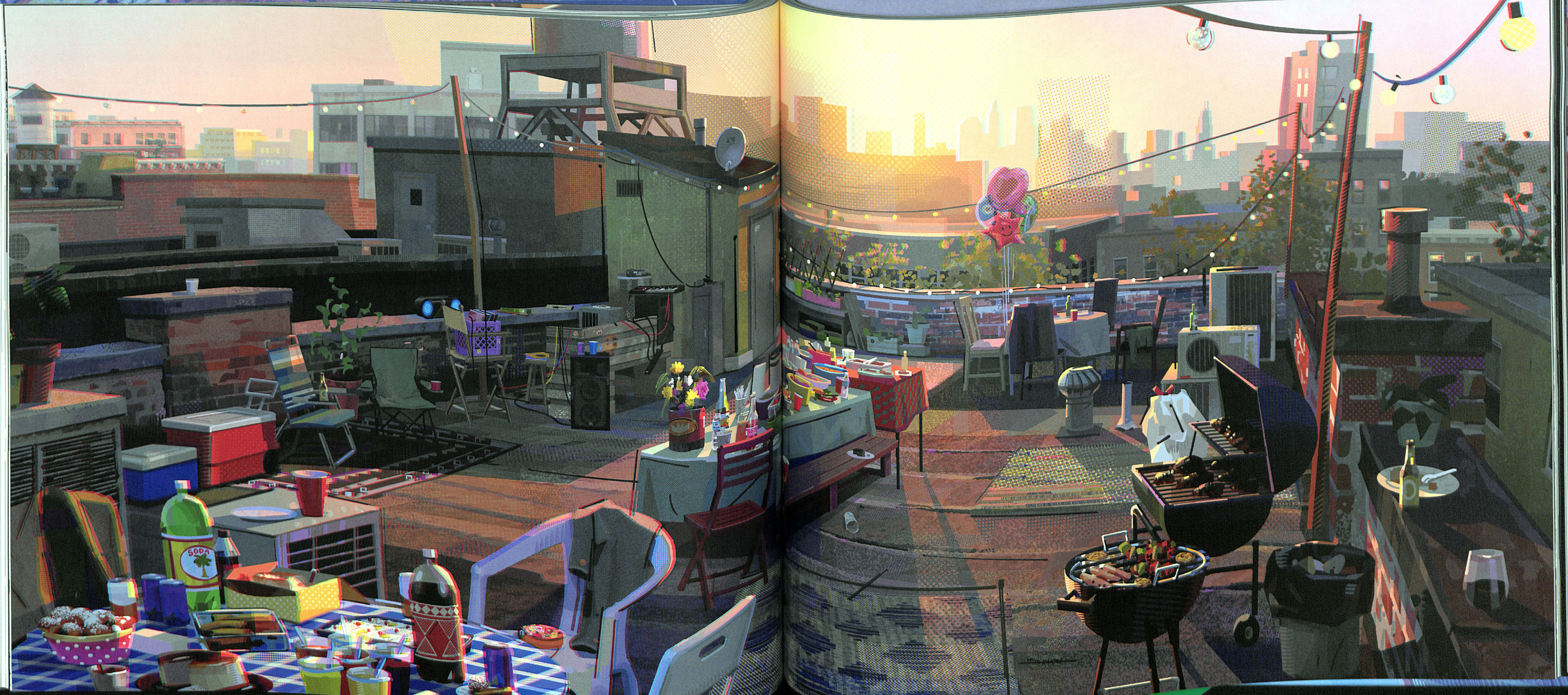
TOP:
JESÚS ALONSO IGLESIAS

MIDDLE AND BOTTOM:
PETER CHAN

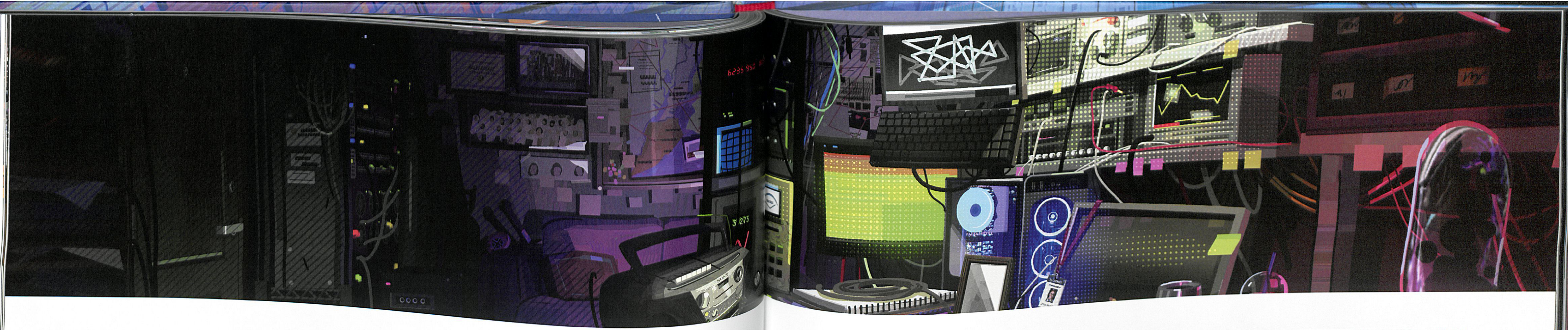


ABOVE:
PETER CHAN

FOLLOWING SPREAD:
PETER CHAN



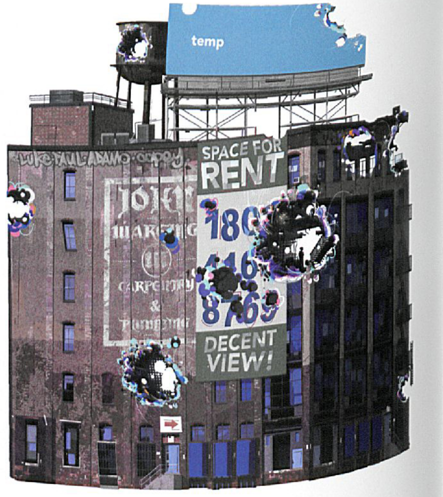
SODA



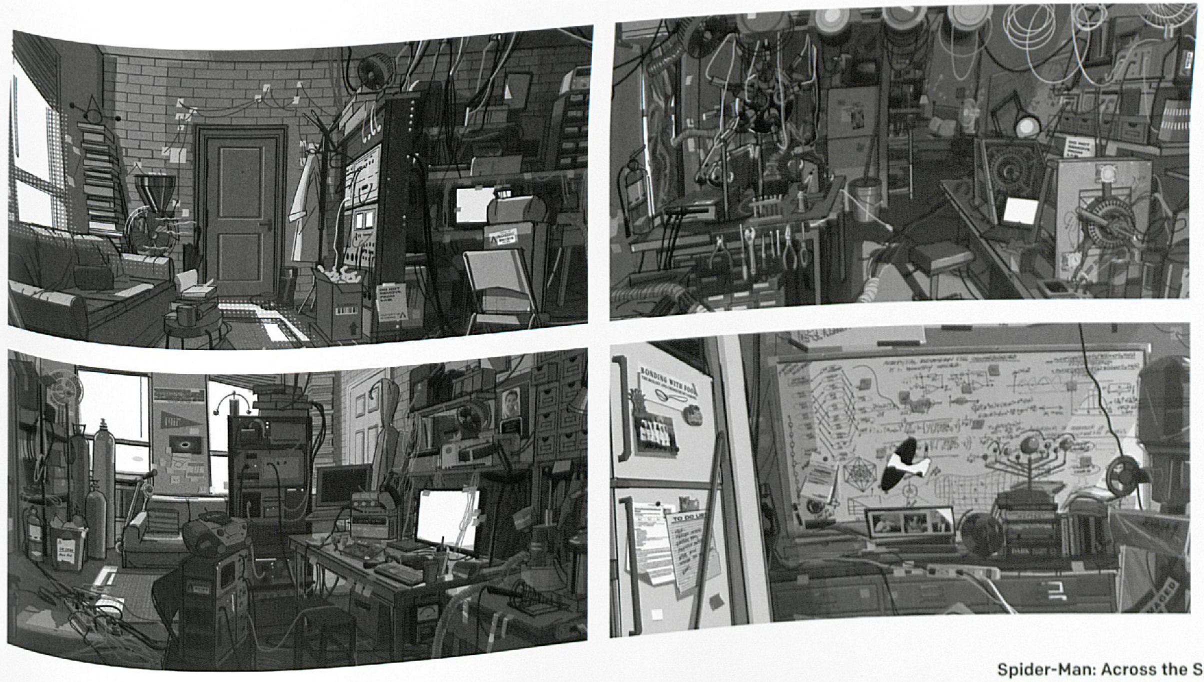
SPOT'S APARTMENT

You can tell a lot about an obsessive, trodden-upon supervillain from what his home looks like. Dr. Jonathan Ohnn's apartment was designed to reflect how he went from a scientist who wasn't taken seriously to one of the most powerful mega-villains in the Spider-Verse. Director Justin K. Thompson explains, "He was pushed off to the side by Dr. Olivia Octavius, so he was always trying to tinker with miniature colliders at home. He's so obsessed with his one goal that the rest of his life is just an afterthought. So our goal was to tell as much of his backstory with the design, lighting, and set design of his apartment. As we walk through his place, we see smaller prototype versions of the Super-Collider. We realize that Octavius stole the core of the technology from this guy, who is constantly tinkering with the idea of traveling to other dimensions to, perhaps, find better versions of himself. We decided that every inch of this space should be covered with evidence of his past efforts and inventions, as if we're stepping inside his brain."

Artist Tiffany Lam, who worked on the designs, adds, "Spot is a lonely dude that eats, sleeps, and breathes science. His life is extremely chaotic and messy, and he's trying to find his place in the world(s), so I really wanted to reflect that in his apartment design. As dense as the set seems, it was actually really fun to design, because I got to tap into how my dad operates, since he's somewhat of a self-taught engineer. Machines jerry-rigged out of normal household objects, surfaces haphazardly stacked with layers of stuff, wires coming from every dimension, and barely any room to actually live!"



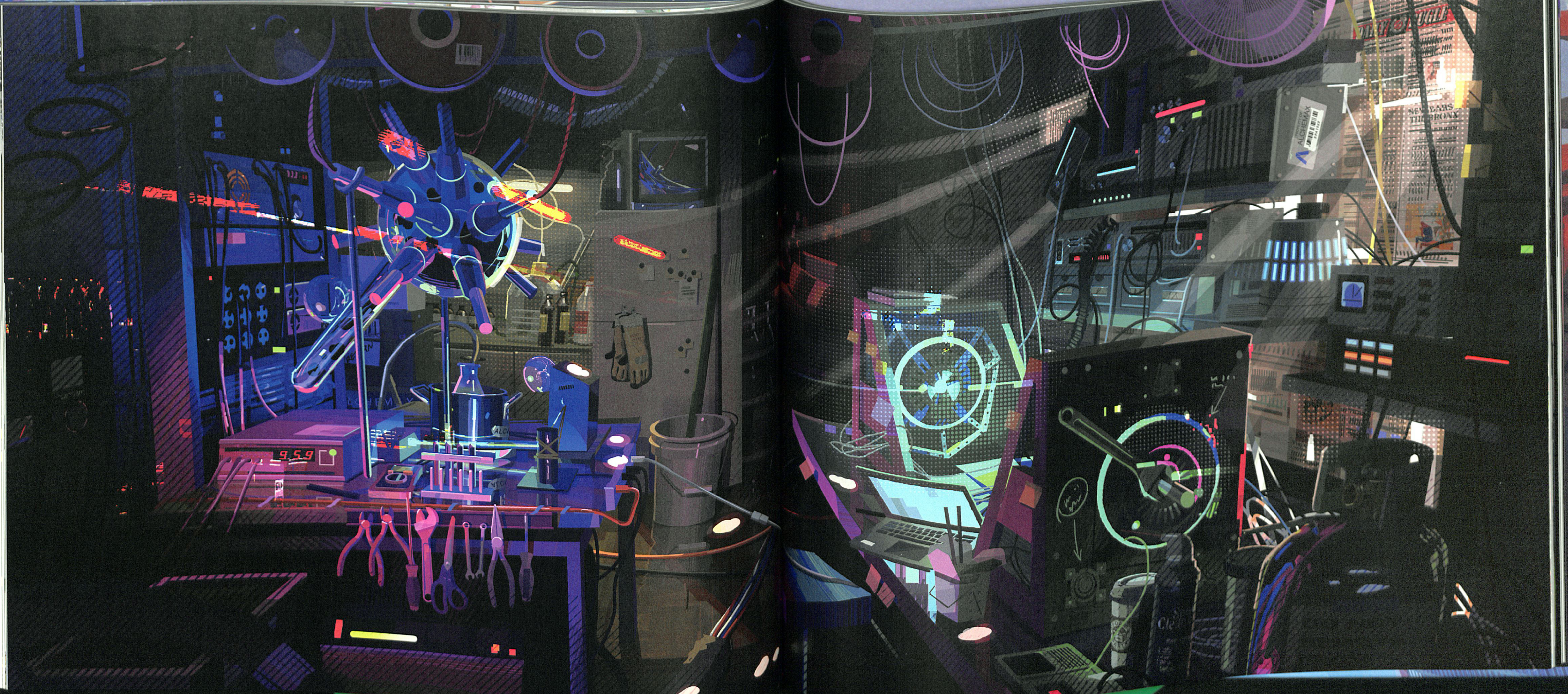
ABOVE:
PETER CHAN

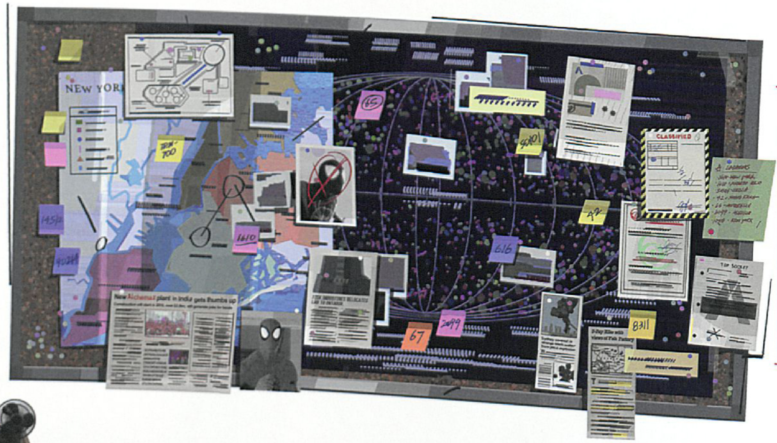


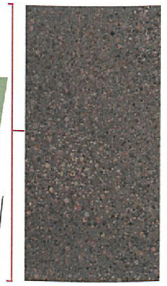
THIS PAGE:
TIFFANY LAM

LEFT:
TIFFANY LAM

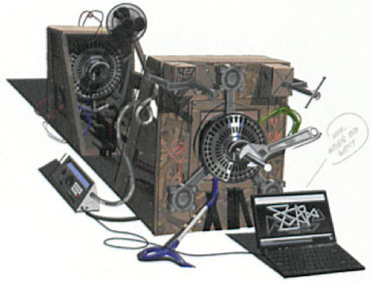
FOLLOWING SPREAD:
TIFFANY LAM

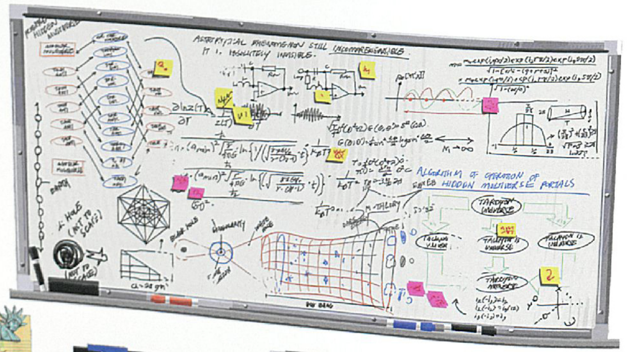

9.5.9
ALCHEMAX
DAILY BUGLE
NEW YEARS THE BRONX

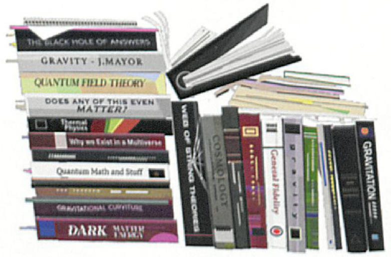


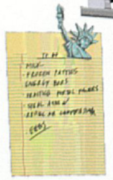


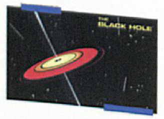
THIS SPREAD:
TIFFANY LAM



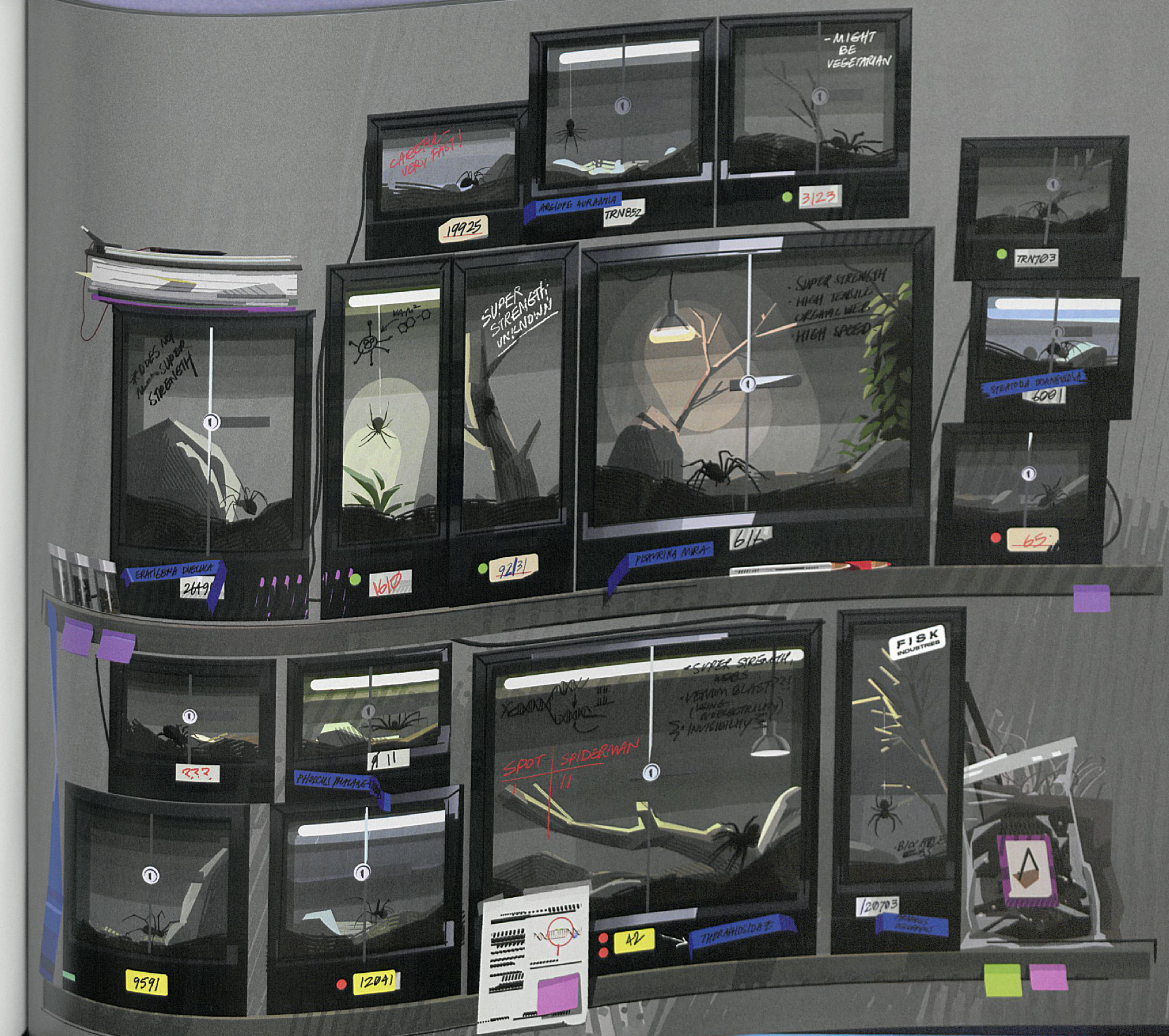



THE BLACK HOLE OF ANSWERS
GRAVITY - J. MAYOR
QUANTUM FIELD THEORY
DOES ANY OF THIS EVEN MATTER?
Why we Exist in a Multiverse
Quantum Math and Stuff
GRAVITATIONAL CURVATURE
DARK MATTER ENERGY
GRAVITATION




THE BLACK HOLE

DO NOT REMOVE FROM LAB
PROPERTY OF ALCHEMAX
LAB 24B
DR. OHNN
ROOM 818
ALCHEMAX


- MIGHT BE VEGETARIAN
CAREFUL - VERY FAST!
19925
TRN852
3123
TRN103
SUPER STRENGTH; UNKNOWN
616
9231
1610
2649
65
FISK INDUSTRIES
SPOT | SPIDERMAN
232
9591
12041
42
12073

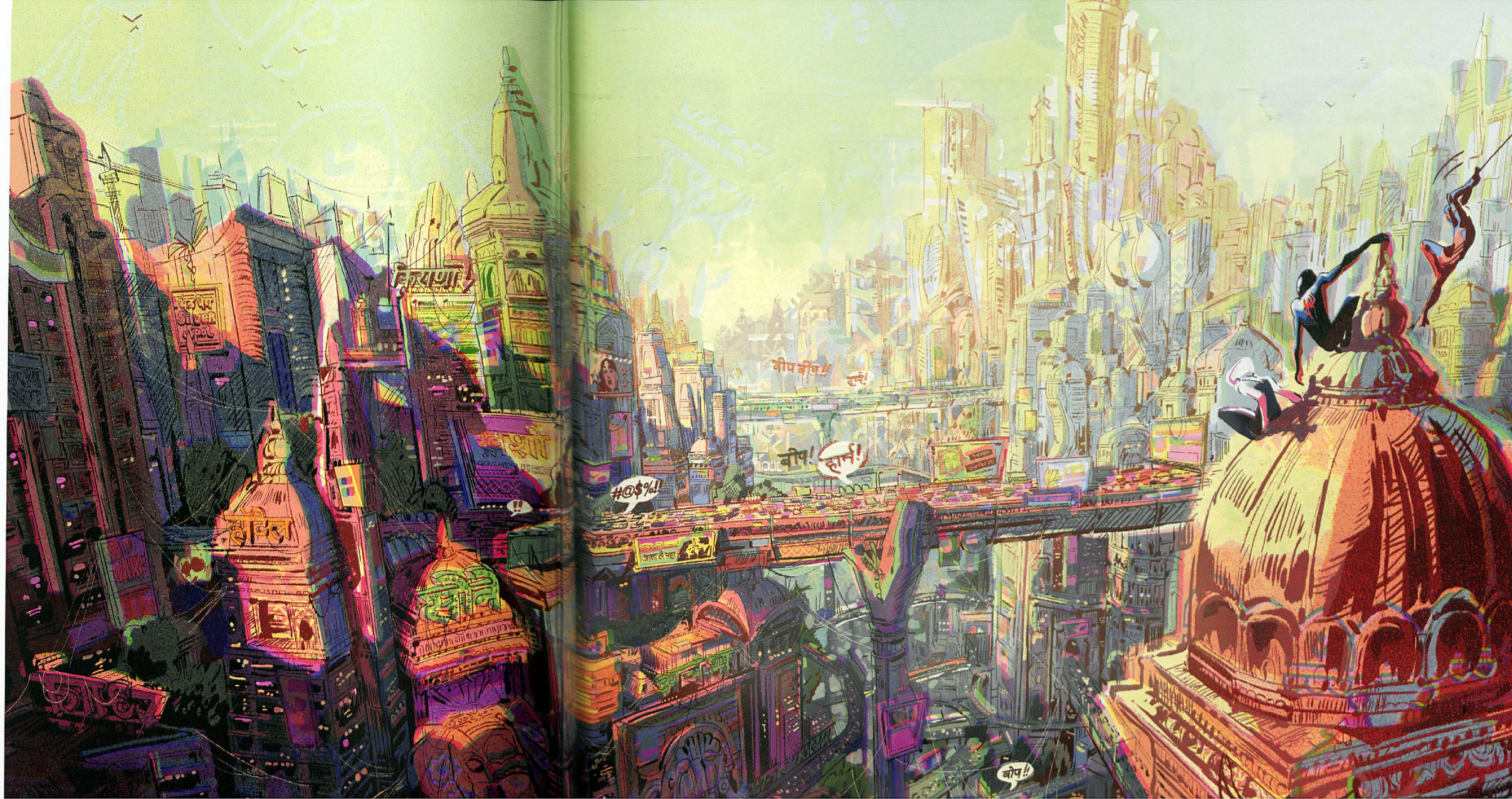
EARTH-50101
MUMBATTAN

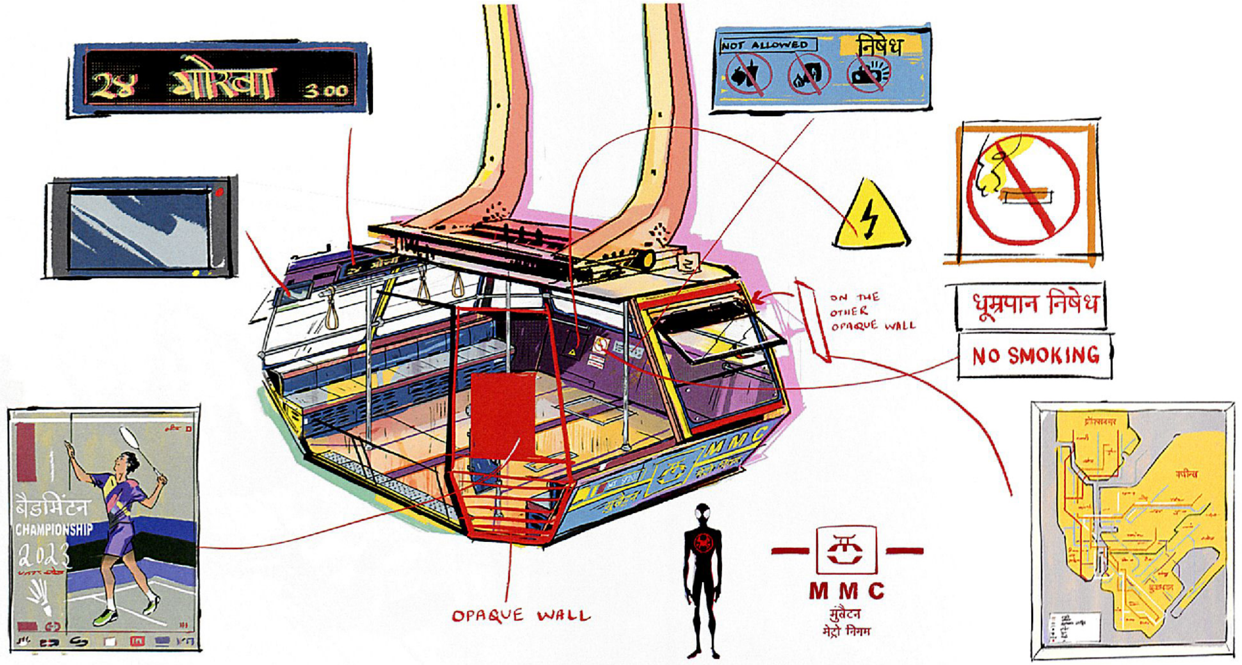
The world of Pavitr Prabhakar/Spider-Man India is a mandala of patterns and colors that only he is uniquely suited to navigate. There are colorful glass-and-steel skyscrapers decorated like ancient stone temples as far as the eye can see. Architecturally, this world combines the modern and the ancient. It is a metropolis filled with diverse people. There are touches of traditional Indian culture, but the city and its people are very contemporary.

To imagine this kaleidoscopic hybrid of Mumbai and Manhattan, the creative team sought inspiration from the Indian Indrajal Comics line of the 1970s. "Several artists really dominated those comics, and they are famous for their loose line work," says writer-producer Phil Lord. "There is a specific way these comics were printed, which we recreated for Pavitr's section of the movie. We wanted to really feel the tooth and texture of the paper that it was printed on."

As director Joaquim Dos Santos points out, "For some of the film's crew members who grew up in India, these were the formative comic books that they grew up with; those comics have so much visual texture, which we studied, broke down, and utilized to shape our ideas for what this world could look and feel like. We essentially hybridized Mumbai and Manhattan and emptied out the East River—so the East River is this giant chasm where the city is sort of built and stacked down, levels upon levels. The way the Spiders move through that world is simply stunning."

RIGHT:
FELICIA CHEN

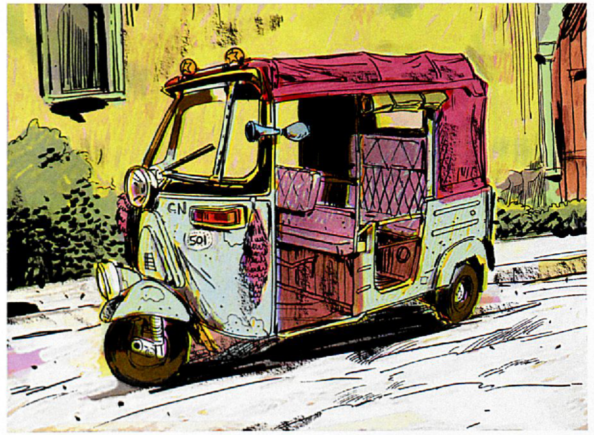


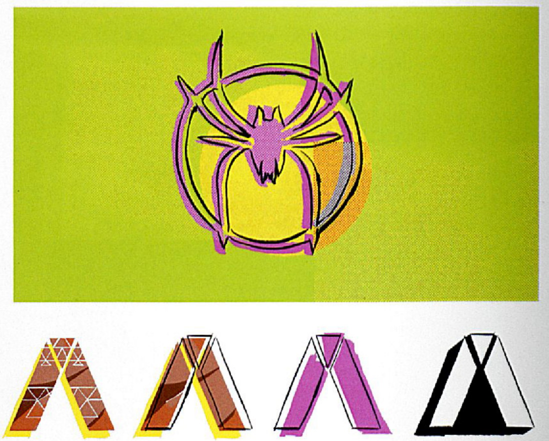

24 गोरवा 3.00
NOT ALLOWED
निषेध
ON THE OTHER OPAQUE WALL
धूम्रपान निषेध
NO SMOKING
बैडमिंटन
CHAMPIONSHIP
2023
OPAQUE WALL
MMC
मुंबैटन
मेट्रो निगम

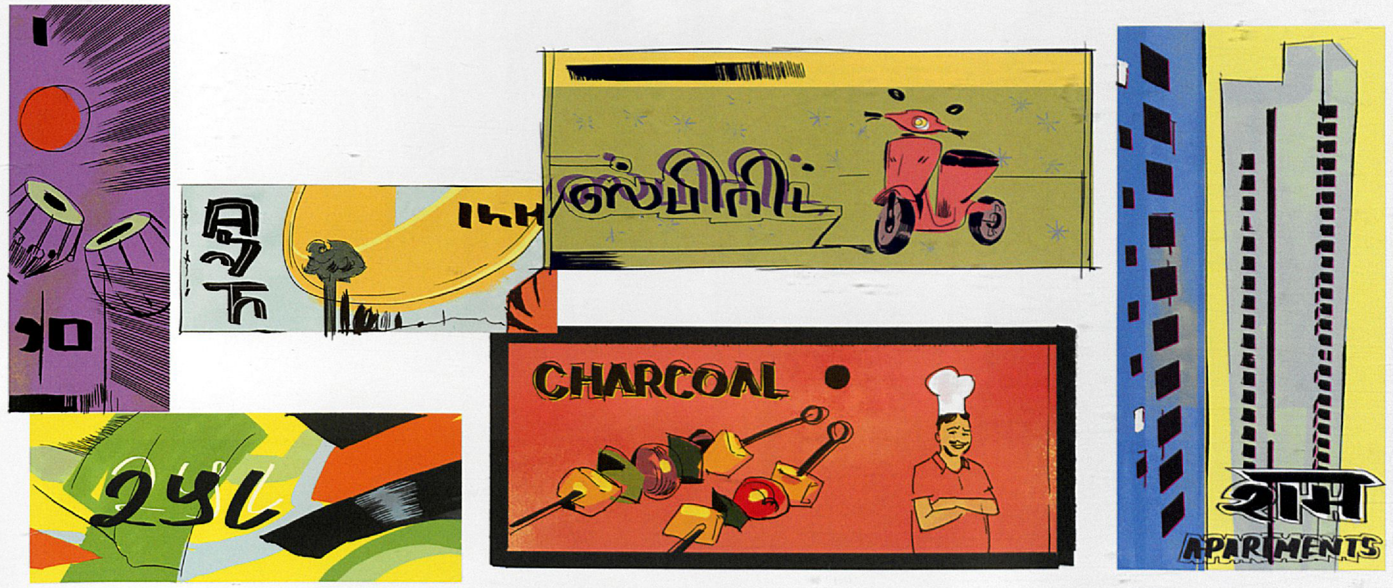
LEFT:
JAY THAKUR

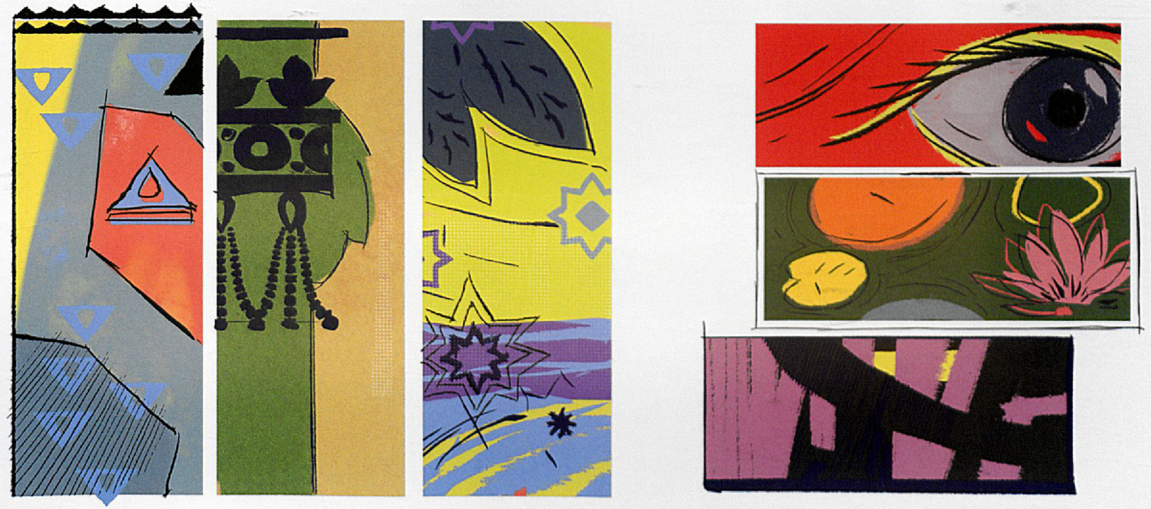
RIGHT:
JAY THAKUR

FAR RIGHT:
AYMERIC KEVIN



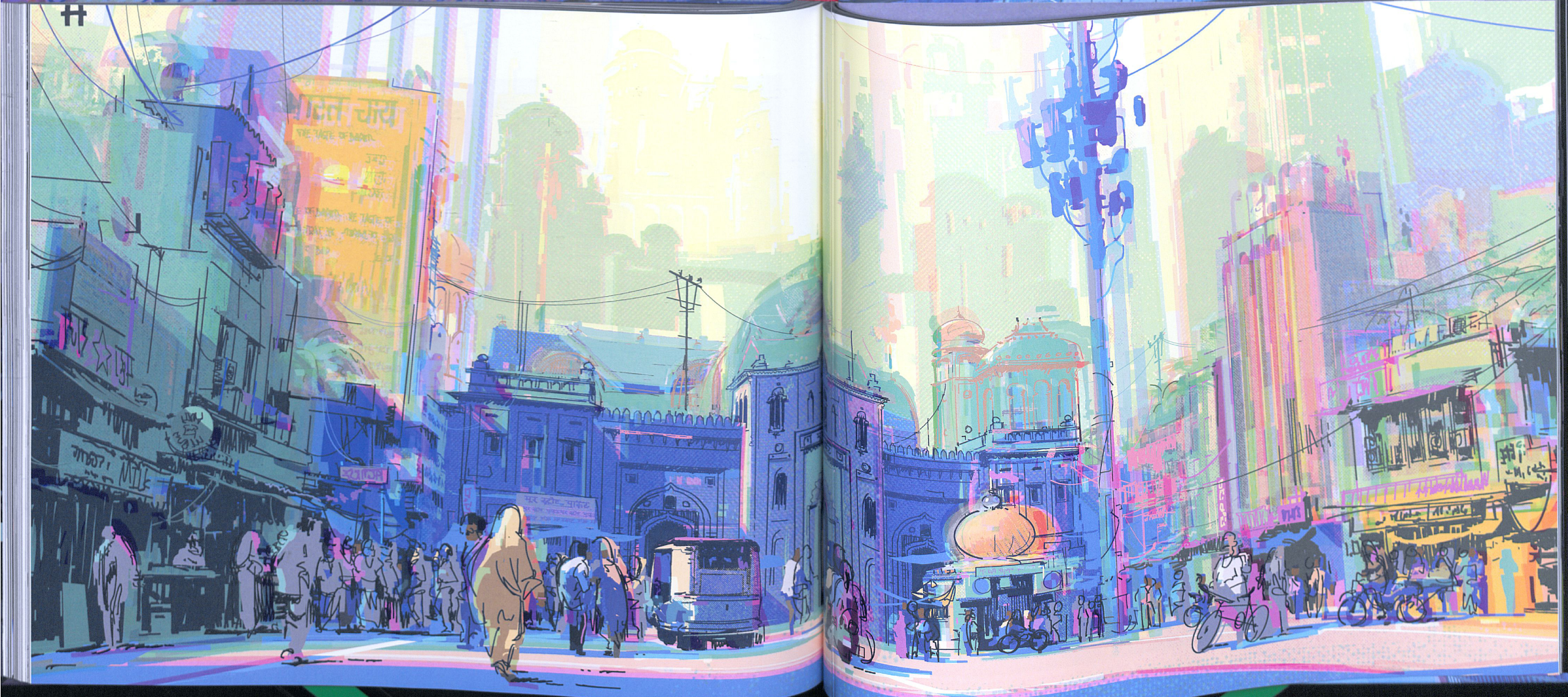



CHARCOAL
APARTMENTS



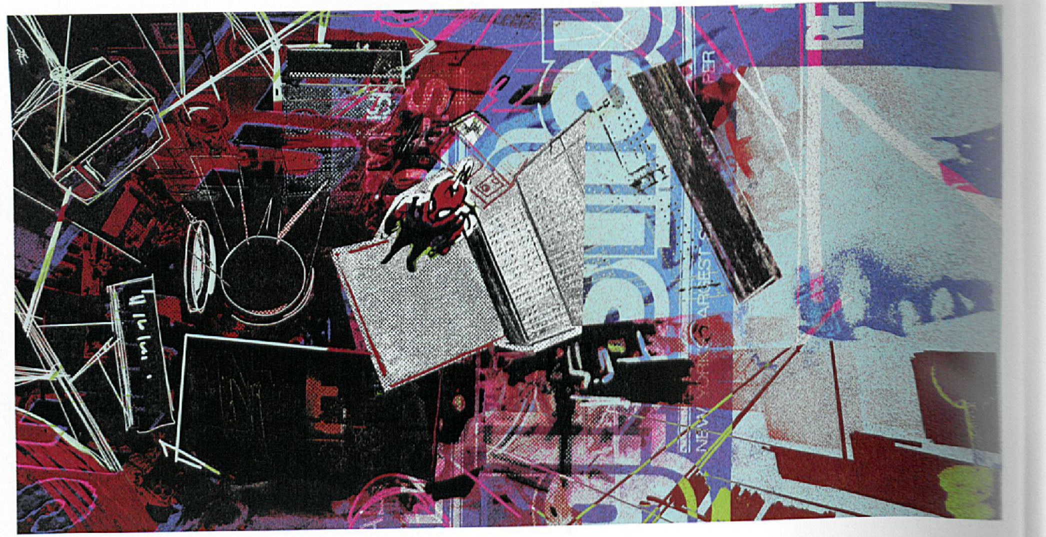
THIS PAGE:
JAY THAKUR

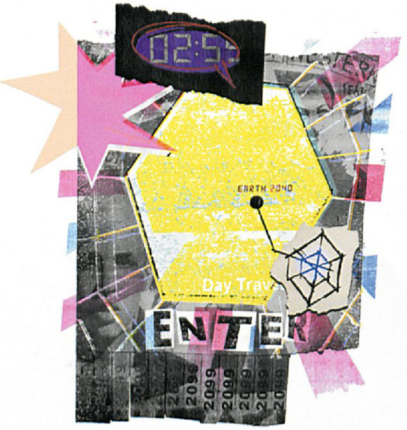
FOLLOWING SPREAD:
ZAK RETZ

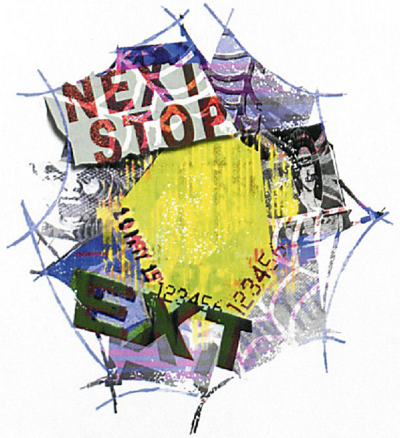

चाय
THE TASTE OF

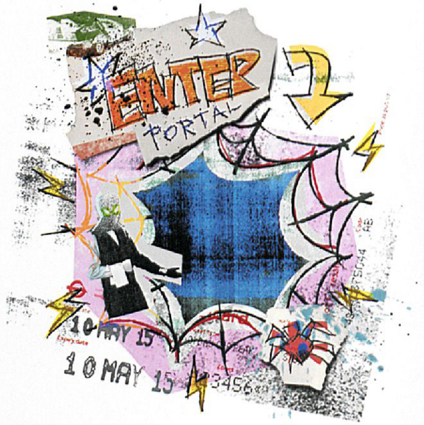
SPIDER-PUNK'S WORLD

Spider-Punk's world is based on the early punk scene in London. To create a visual background that paid homage to that same era, the designers researched artwork, comics, and magazines from seventies England. "We are looking at using collages, new media, and working with Xerox machines to achieve the degradation that results from the reproduction of physical media over and over again," says production designer Patrick O'Keefe. "We wanted to embrace all of those elements to create a world that is not always consistent in its execution, but is uniform in its emotional direction. It's a wild world influenced by artists like Jim Mahfood and Ashley Wood, bringing that excitement and that energy into the line quality and then maintaining the sort of 'punk-isms' of the era."




EARTH 2010
Day Trav
ENTER
2099


NEXT STOP
10 MAY 15
12345
EXIT

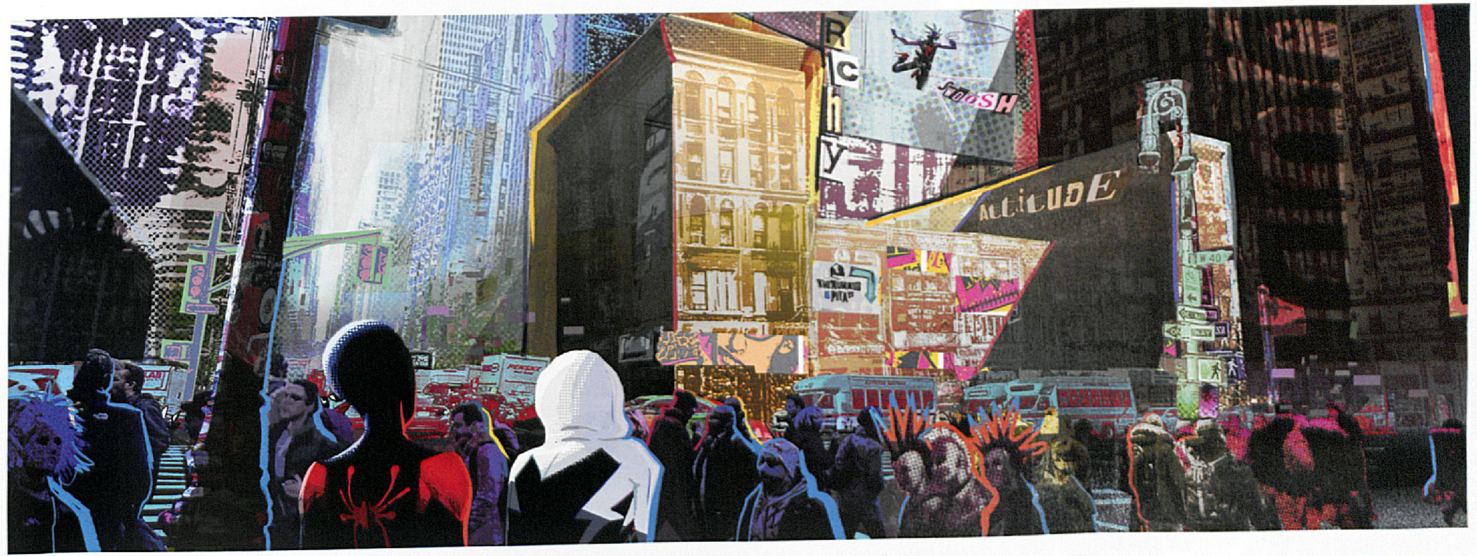

ENTER
PORTAL
10 MAY 15
10 MAY 15
3456

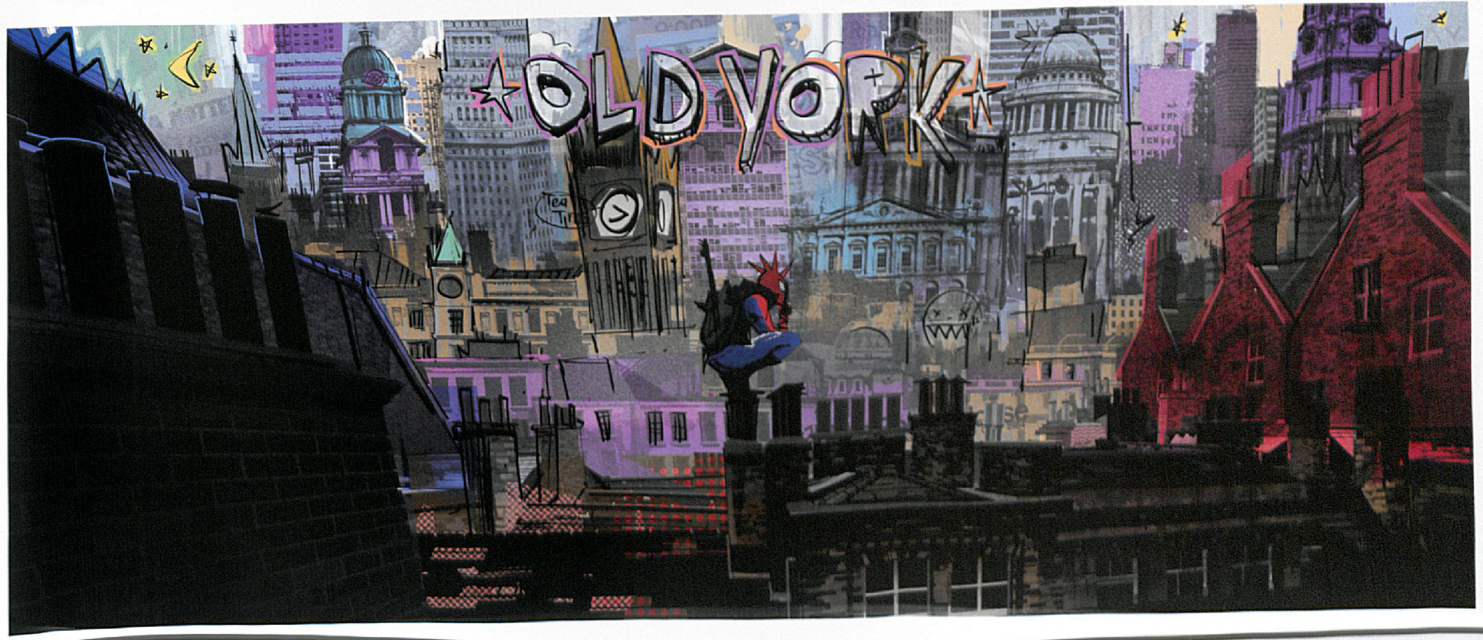
ABOVE:
DEAN GORDON

LEFT:
PETER CHAN

OPPOSITE (TOP):
DEAN GORDON

OPPOSITE (BOTTOM):
PATRICK O'KEEFE


SH
ALTITUDE

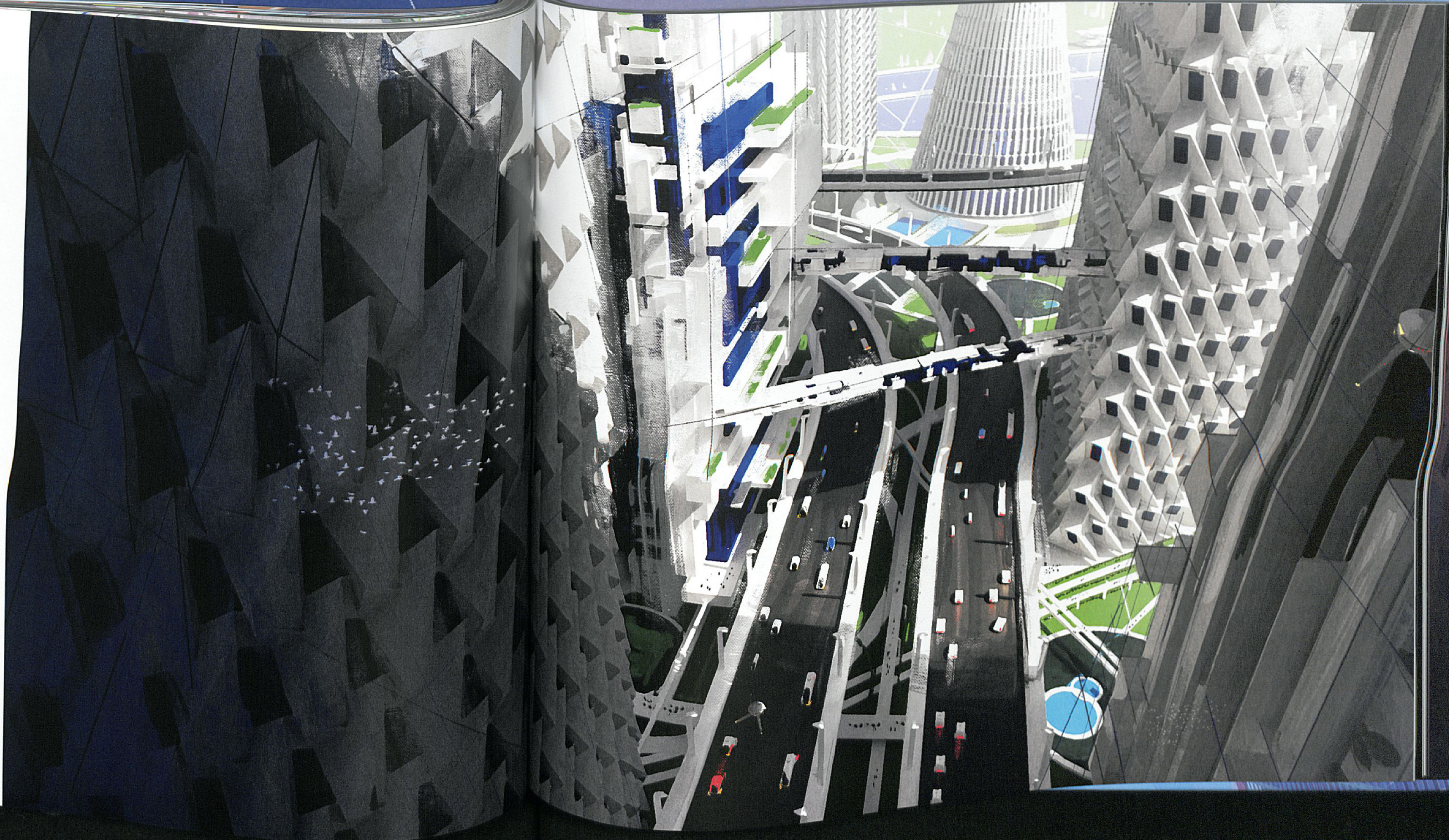


EARTH-928
NUEVA YORK

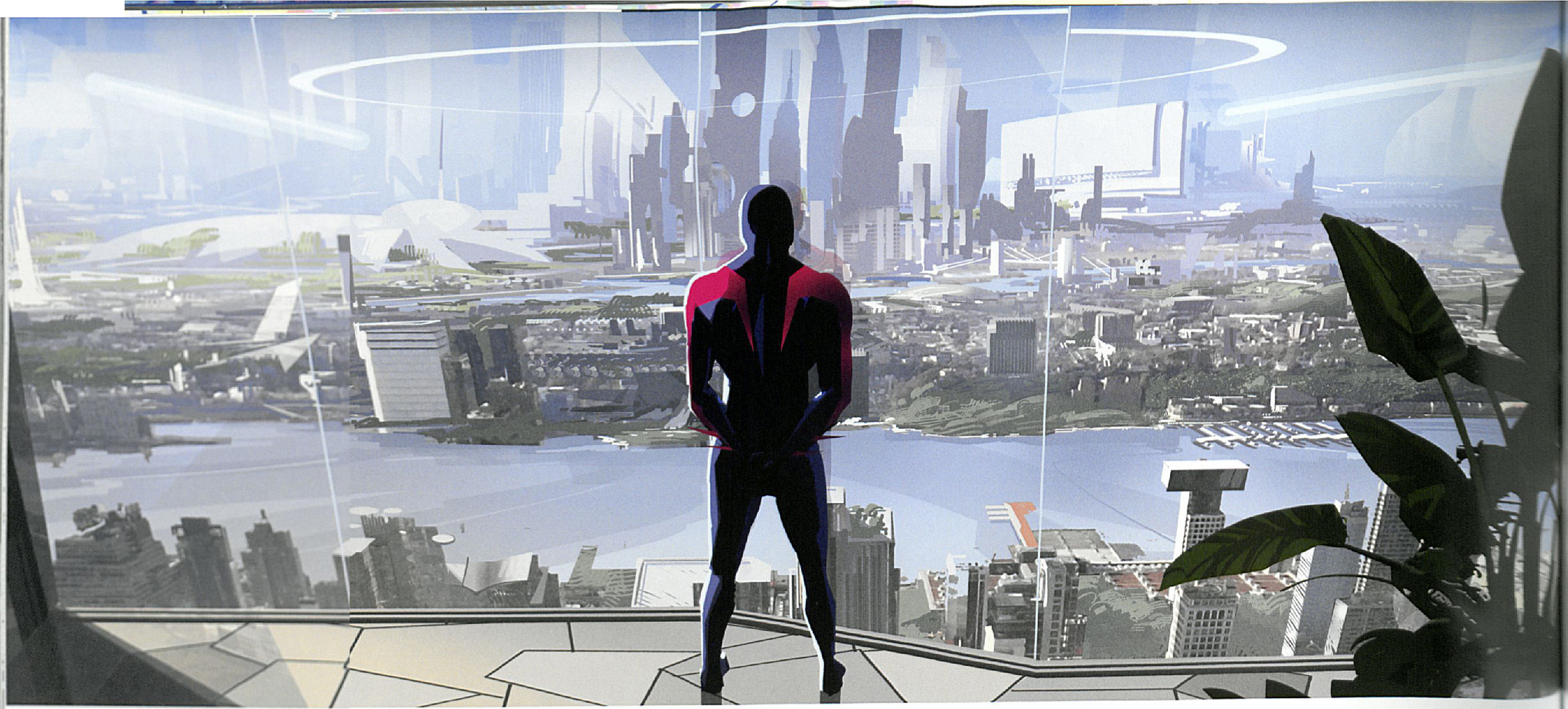
Miguel comes from the world of Nueva York, a pristine, manicured New York City of the future that hides a dark secret beneath its surface. In this universe, the ruling class has traded humanism for an opulent, AI-controlled "perfect" paradise. "This world is obtuse and unwelcoming toward outsiders who disturb the careful order of things," says director Kemp Powers.

In terms of rendering, we see blue-pencil sketches, rough-marker comps, and a final acrylic-paint look." Director Joaquim Dos Santos mentions that Earth-928 is a perfect example of how big and bold an animated feature can be in 2023. "We are not leaving anything on the table. That means we're going to offer visuals across a range that can feel as simple as what children see in their mind's eye to art that is created by some of the most sophisticated artists that we can find. *For example, this futuristic version of New York is hugely inspired by the works of visionaries like Syd Mead and Ron Cobb."*

Head of character animation Alan Hawkins echoes Dos Santos's words. "I love the world of Miguel O'Hara, and how it was hugely influenced by Syd Mead's concept art. The world above the ground is very idealized, with great blues and clean lines. Then, the underground sections are inspired by darker visions of the future, like in *Blade Runner*."



RIGHT:
MACK SZTABA

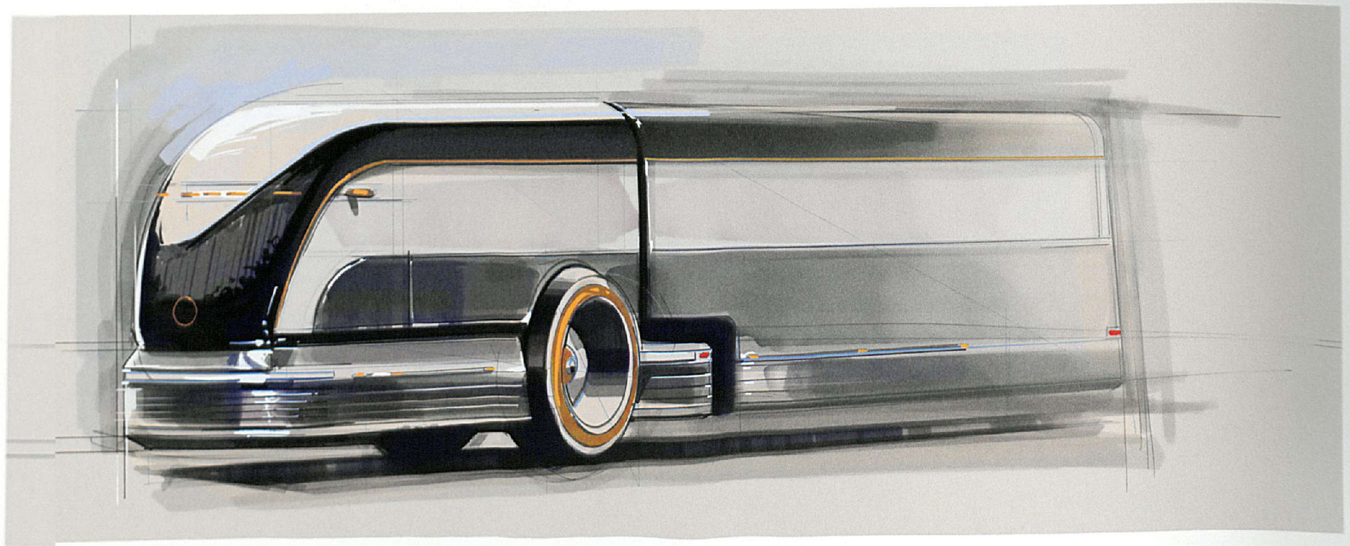


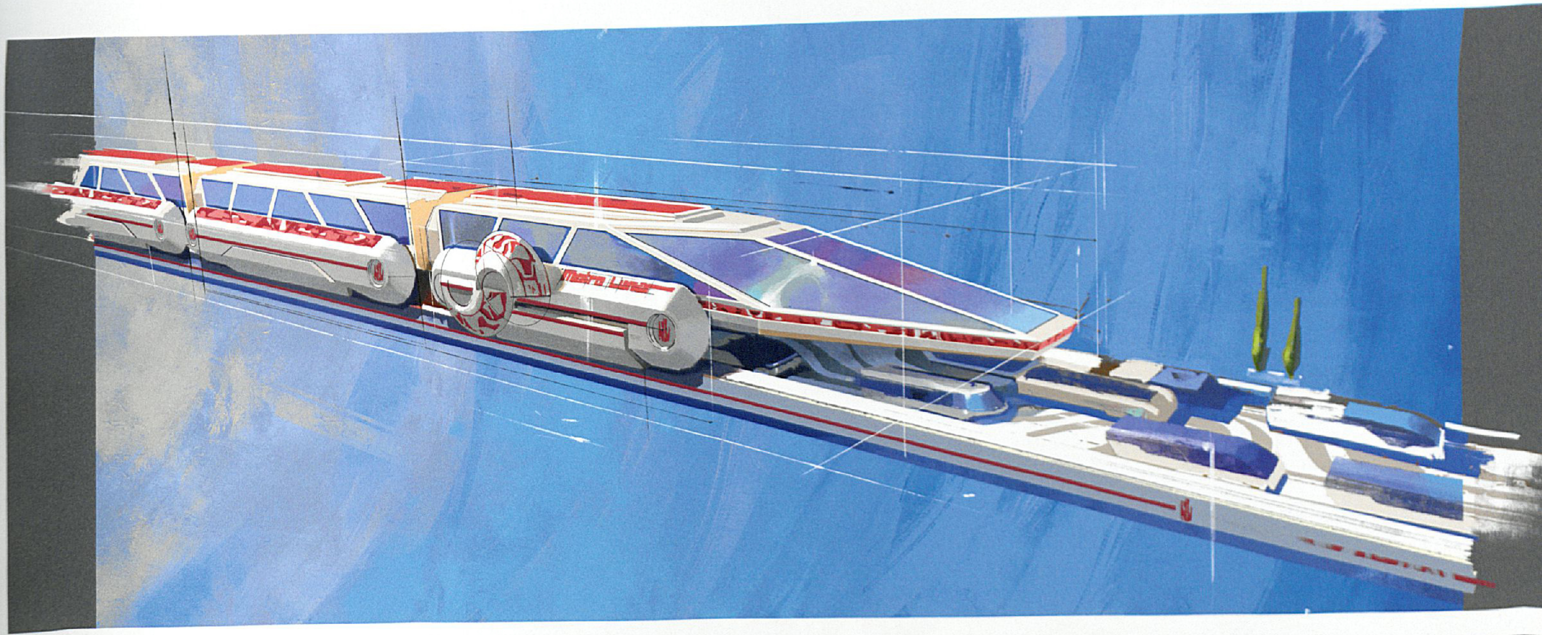
ABOVE:
PATRICK O'KEEFE

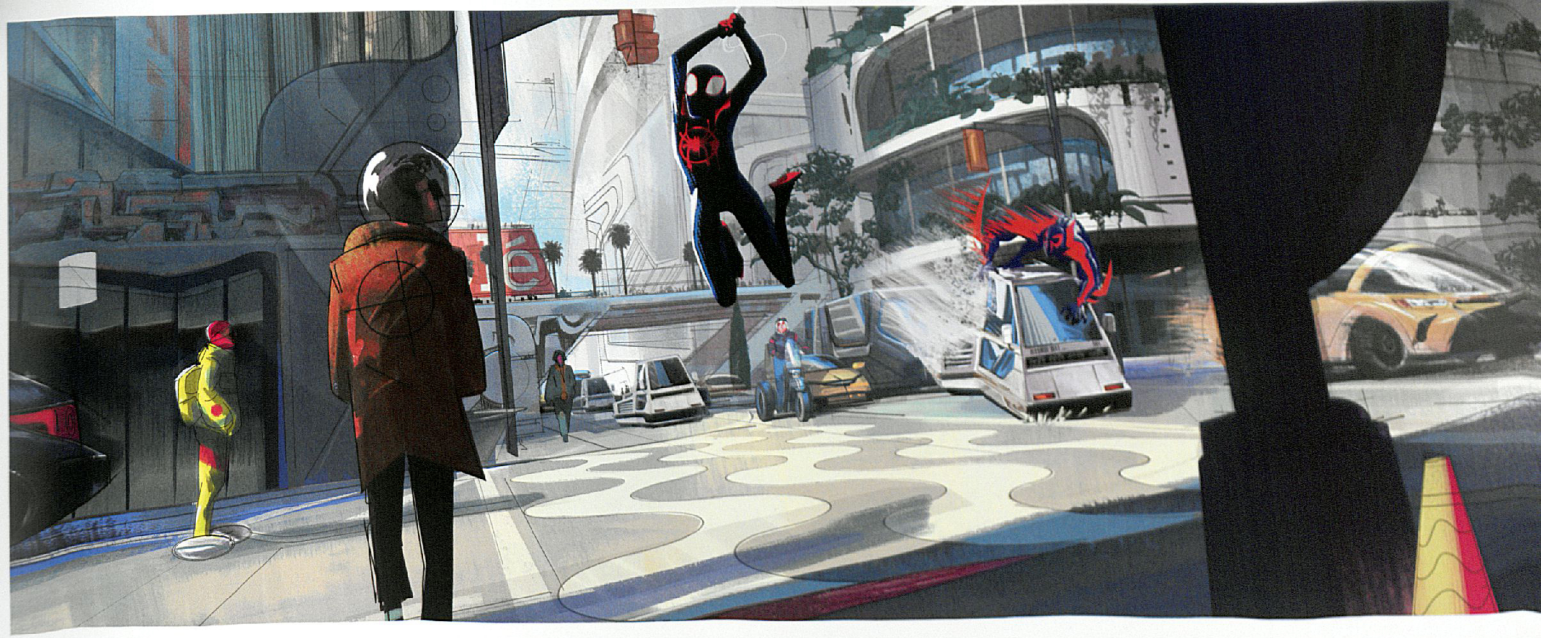
RIGHT:
WILL COYNER

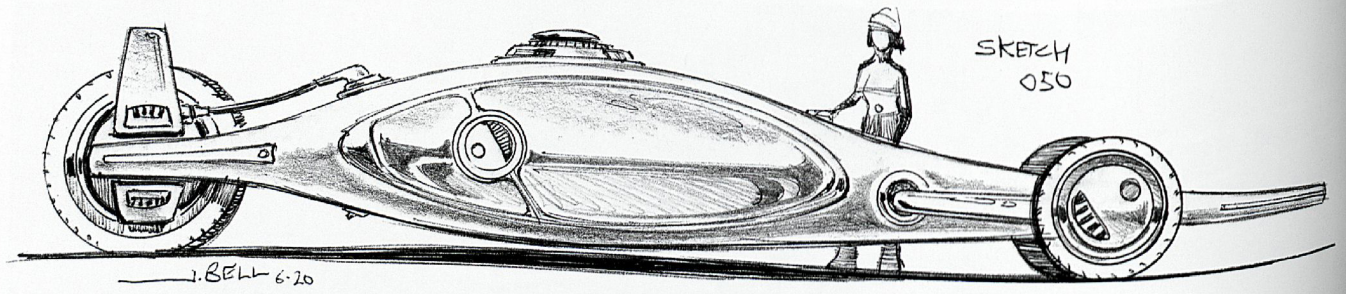
OPPOSITE (TOP):
JAY THAKUR

OPPOSITE (BOTTOM):
PATRICK O'KEEFE



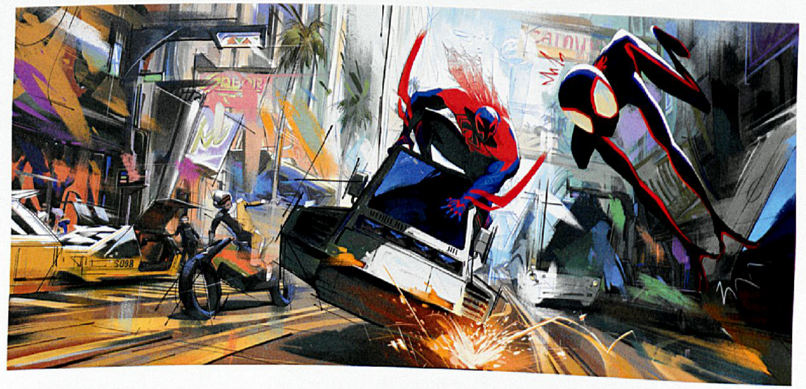




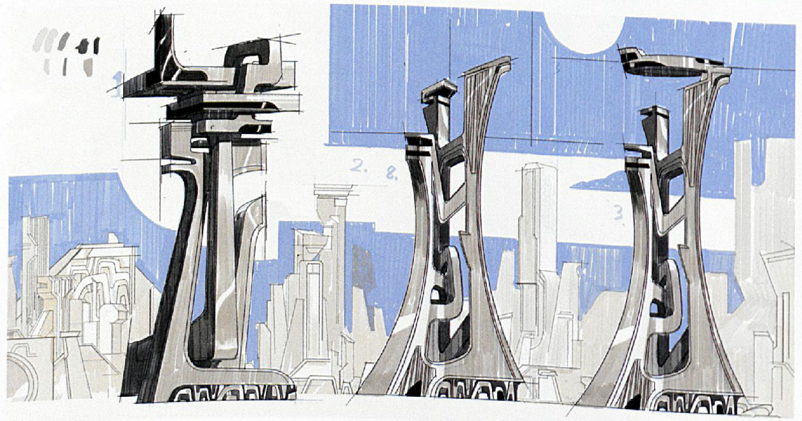


ABOVE:
JOHN BELL

RIGHT:
HETHE SRODAWA

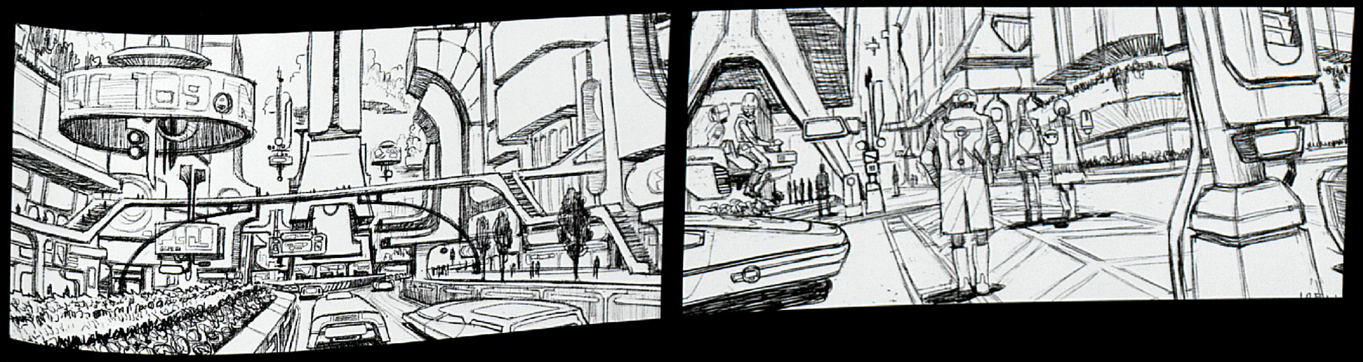


RIGHT:
KELLAN JETT

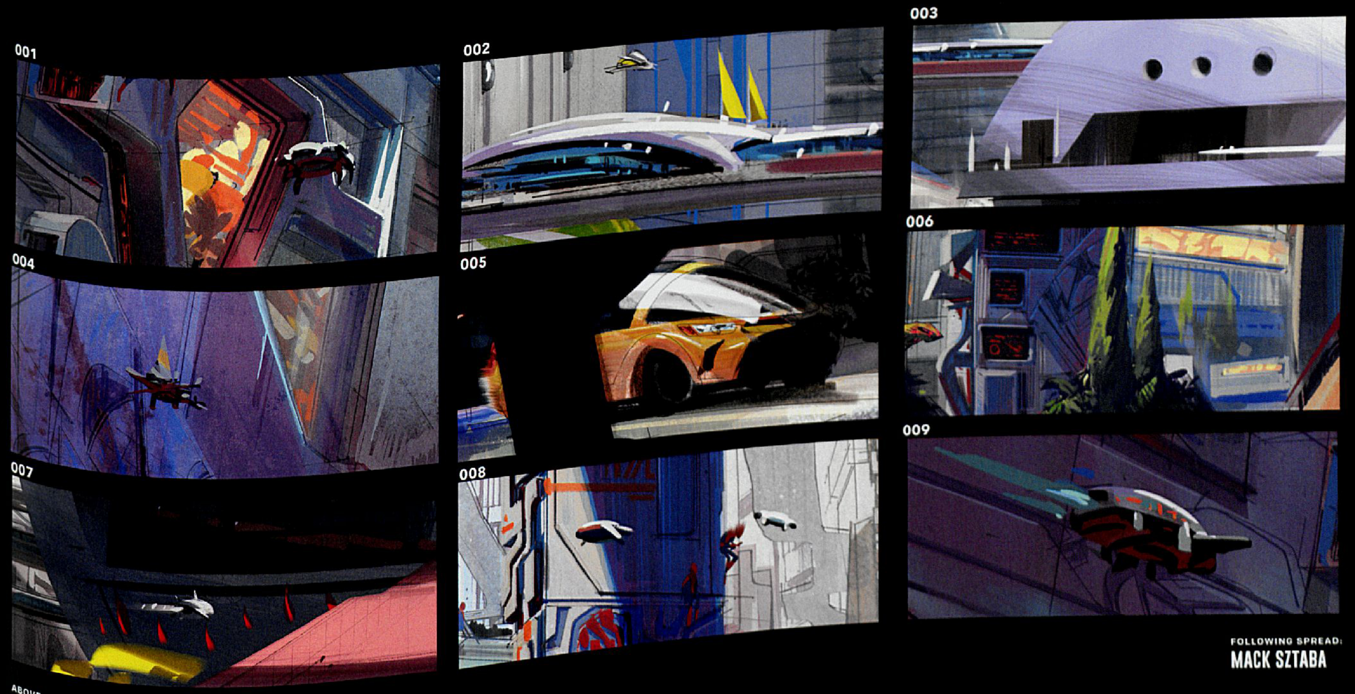


Director Justin K. Thompson adds, "Nueva York has a cold, hard exterior with a lot of problems underneath it, reflecting exactly how Miguel is portrayed in the movie. It was always meant to evoke this very manicured, aspirational futurism—similar to Syd Mead's work in the 1980s and the *Space: 1999* comics. "Everything is clean and sharp and cool, with brutalist architecture everywhere." "We built an entirely new line tool that allowed us to draw layered lines on environments that mimicked the concept art," says visual effects supervisor Mike Lasker. "These lines had the ability to overshoot geometric forms for the cleaner architectural aesthetic of the world, as well as redraw themselves as the camera moved so they wouldn't appear static."

The film's production designer Patrick O'Keefe says working on the look of 2099 was one of his favorite aspects of the project. "To be able to pull inspiration from sci-fi comic books and concept design from like the seventies and eighties—from artists like Syd Mead, John Berkey, John Harris, and John Bell—was thrilling. We also looked at many of the works that came before that, early in those artists' careers when they were selling cars and kind of envisioning an aspirational world of tomorrow. Of course, we later find out that this Utopia has a much darker underbelly."

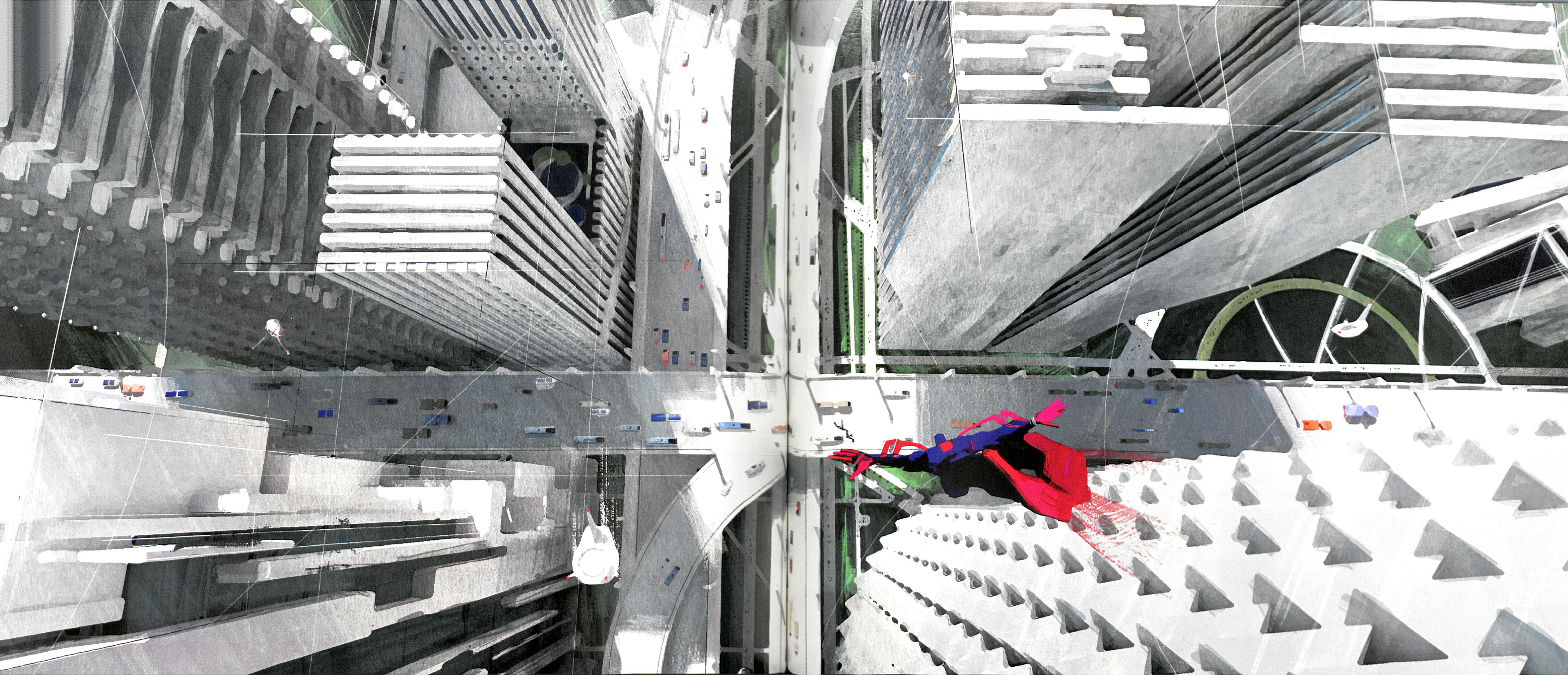


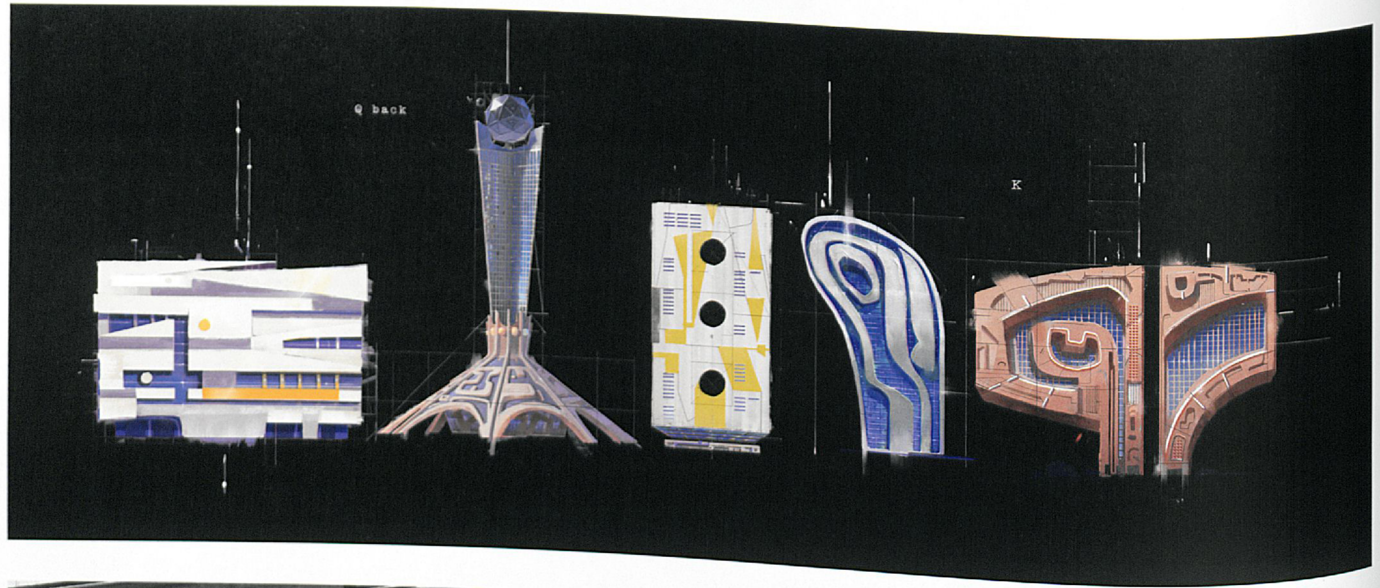
ABOVE:
JOHN BELL

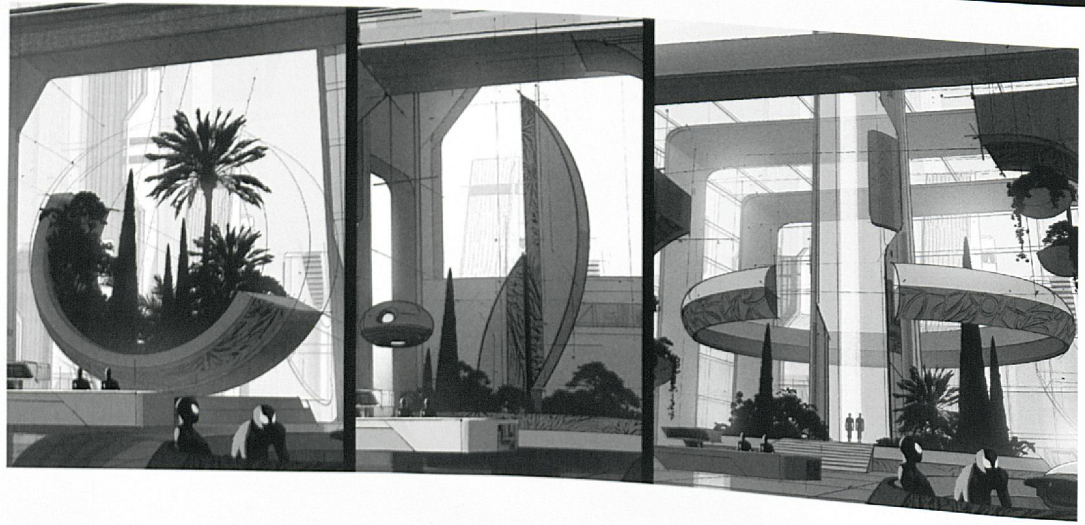


ABOVE:
PATRICK O'KEEFE

FOLLOWING SPREAD:
MACK SZTABA

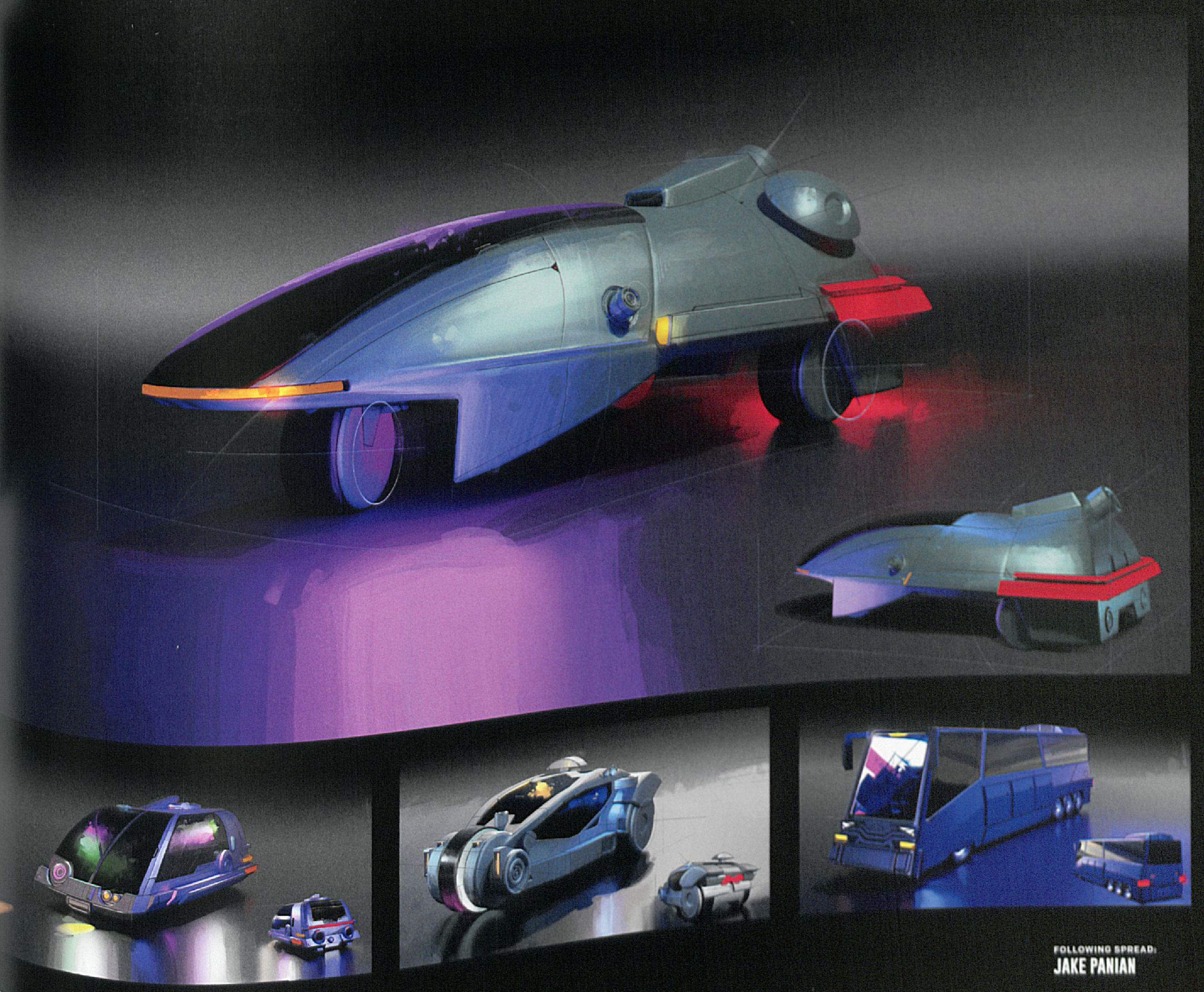






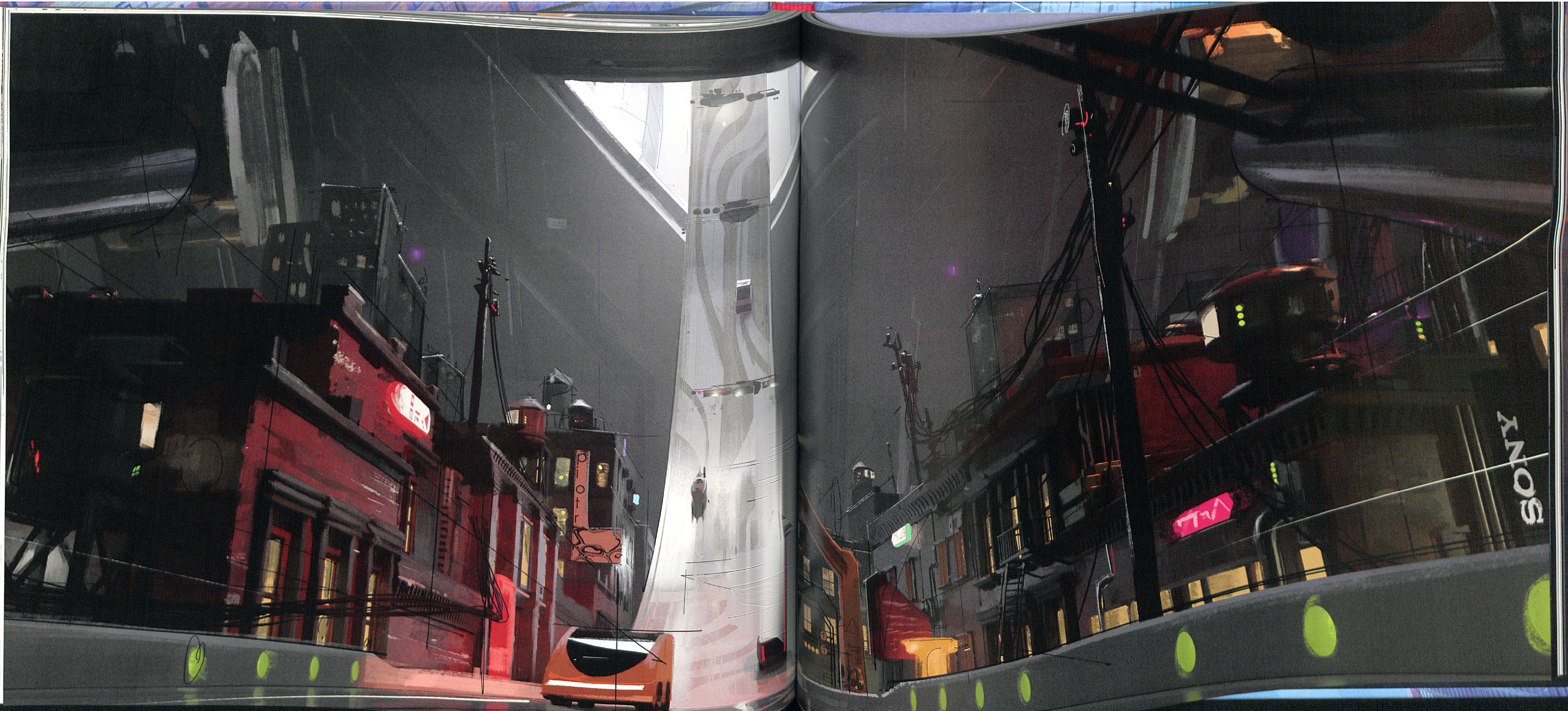
ABOVE:
JAY THAKUR

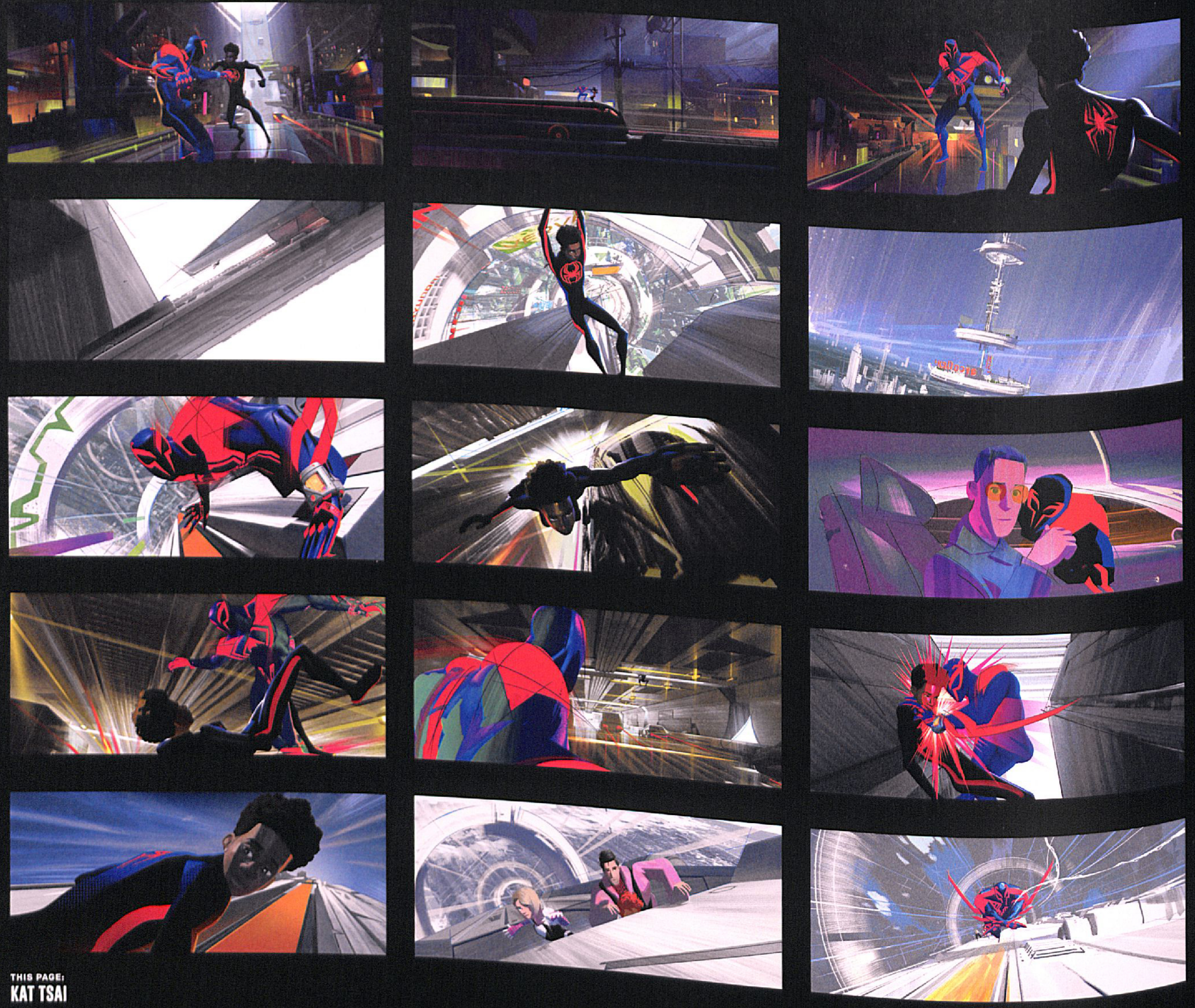
LEFT:
YASHAR KASSAI



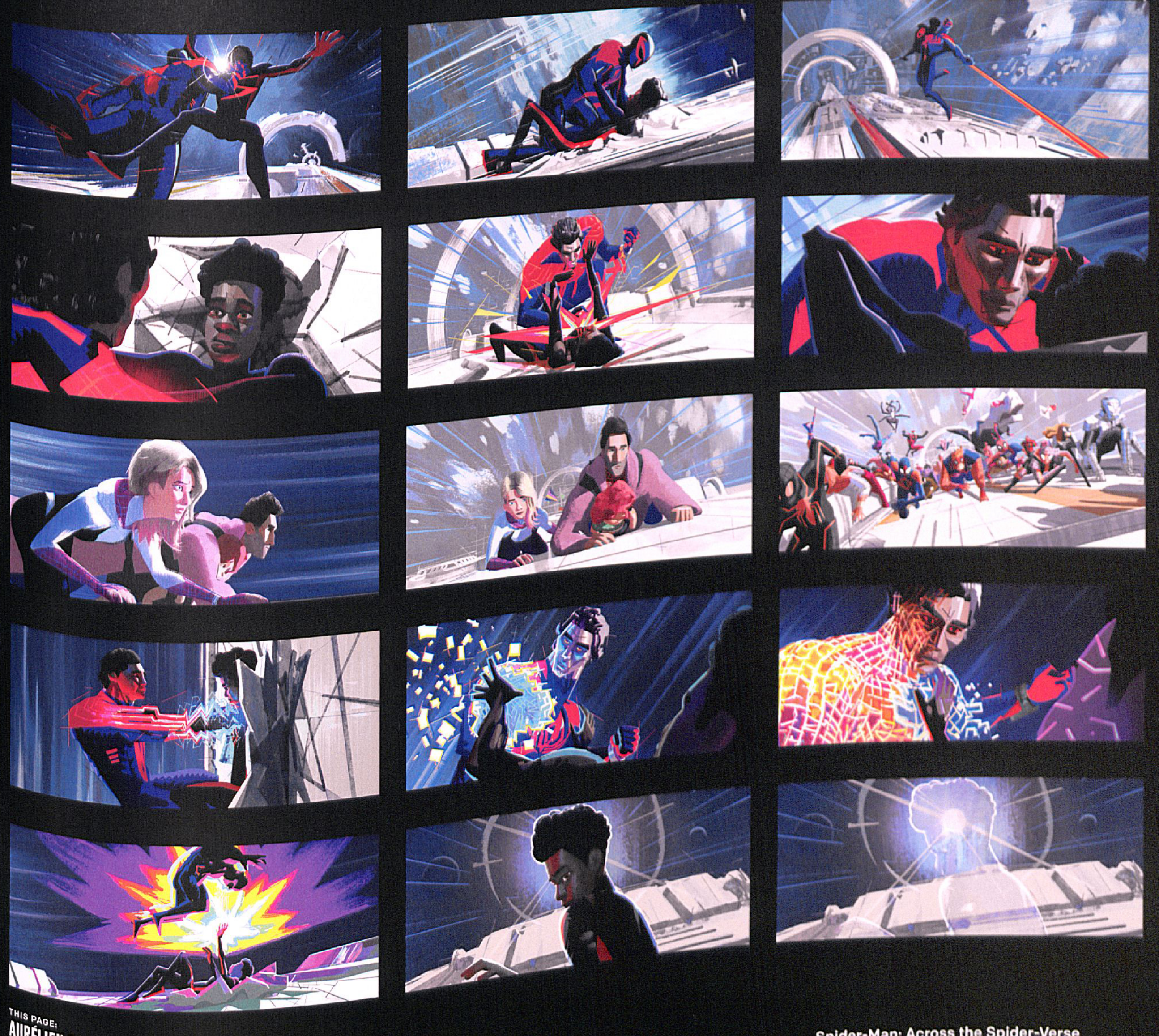
ABOVE:
MACK SZTABA

FOLLOWING SPREAD:
JAKE PANIAN


piotr
SONY



THIS PAGE:
KAT TSAI

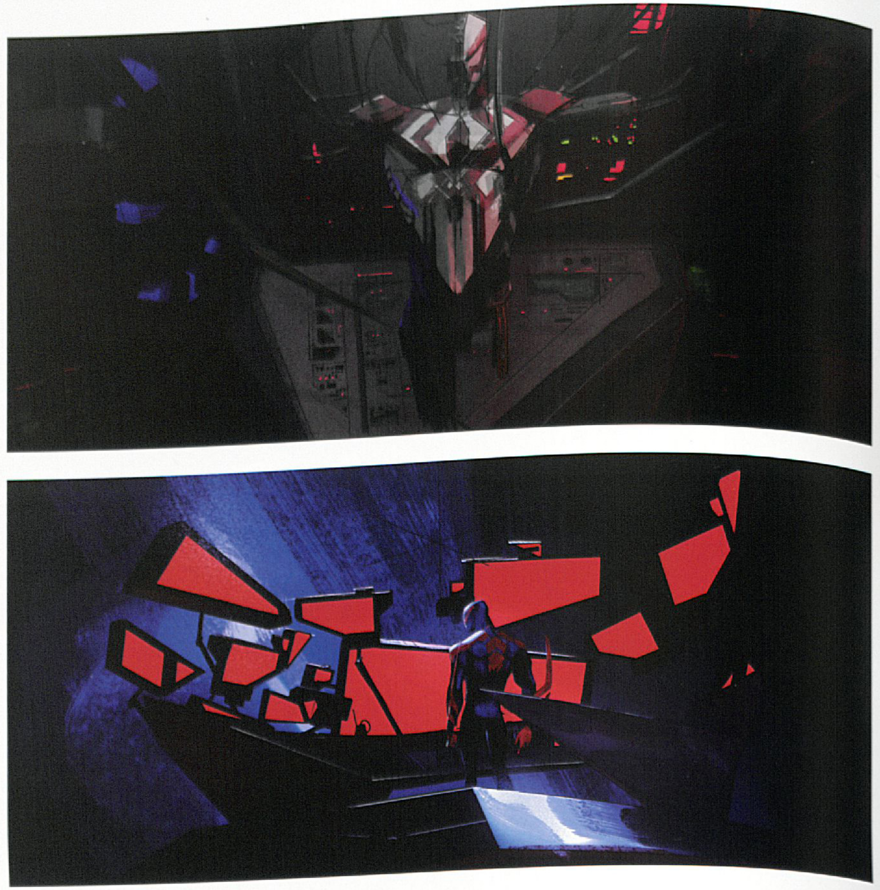


THIS PAGE:
AURÉLIEN PREDAL

MIGUEL'S HEADQUARTERS

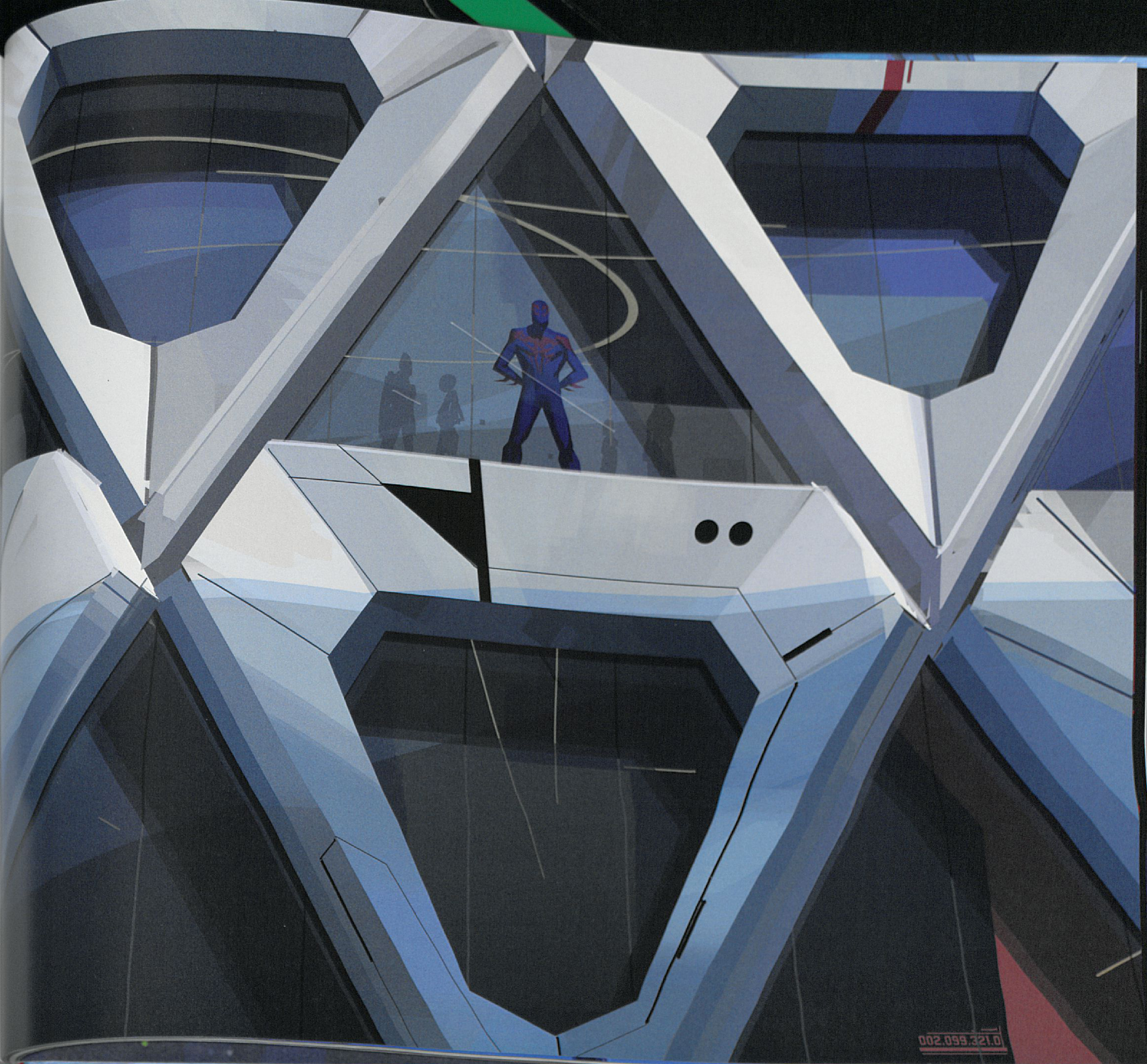
The designs of Miguel's headquarters and lab are a clear reflection of his personality and provide clues to his troubled past. As director Justin K. Thompson notes, "Miguel always wants to give the outward appearance of being in control and being able to provide confident leadership. But underneath his imposing and precise movements, he is hiding a storm of emotions and doubts. He is purposefully compartmentalizing all his emotional baggage and the severe losses in his past. In a way, science and trying to control all the dimensions and managing a thousand Peter Parkers who can't pay their rent on time is his way of not dealing with his own personal problems."

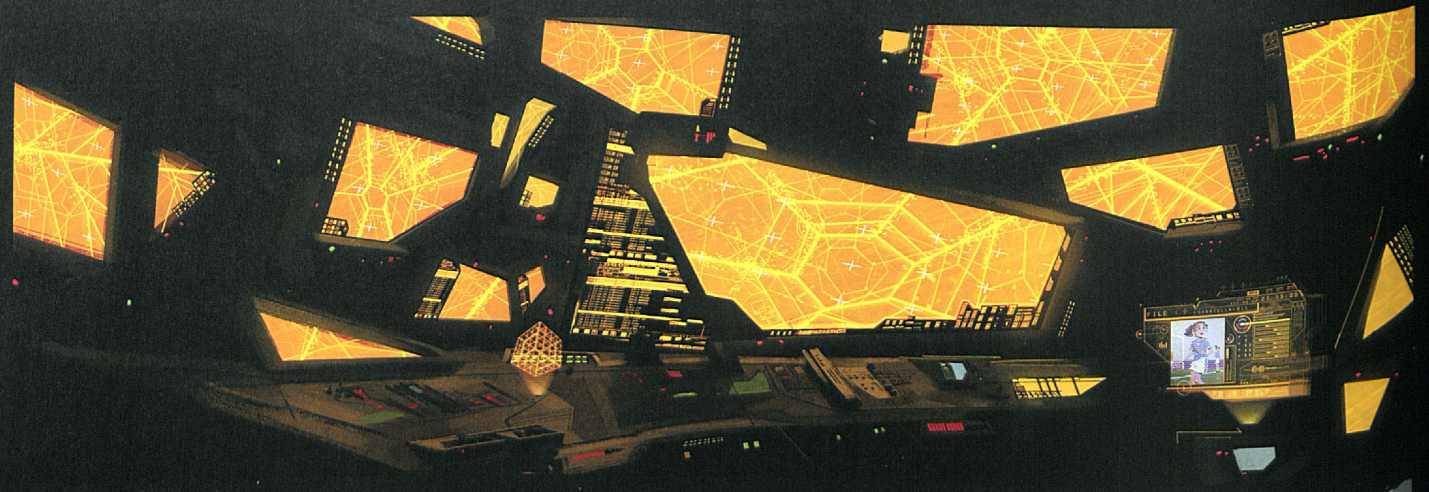
Following the visuals for the rest of Earth-928, Miguel's main headquarters and lab are also subtle indications of what is happening in his world. "You see examples of unfinished ideas and projects that have plagued him for years. You can see once you get outside of the Spider Society and the office, and you come face to face with the hidden side of the city. Everything has been paved over. We wanted the design to express a world that's constantly being painted right in front of you, trying to catch up to an aspiration it can never quite attain. Everything is being painted over, while underneath it starts to fall apart into sketches and linework. I remember early on when we were still planning the movie, I told the other directors, 'Wow, I have no idea how the technical team is going to achieve this!' We needed to be seeing all of this as characters are moving through this space and the camera is swinging through this world. But, of course, they were able to achieve it with brilliant artistry and at such a massive scale."

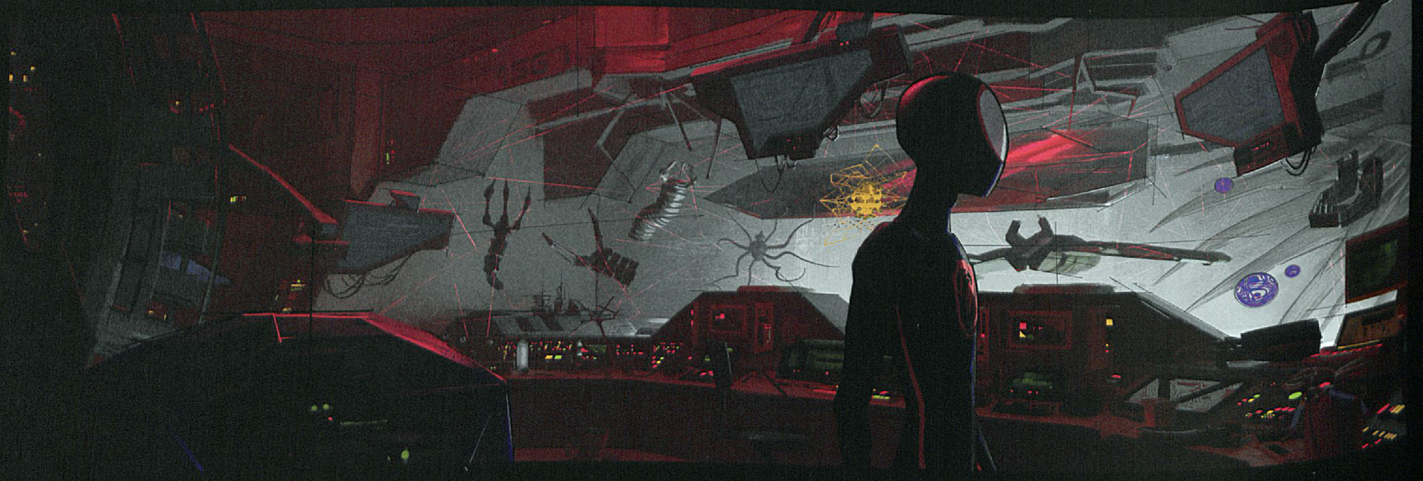


ABOVE:
JAKE PANIAN

OPPOSITE:
PATRICK O'KEEFE



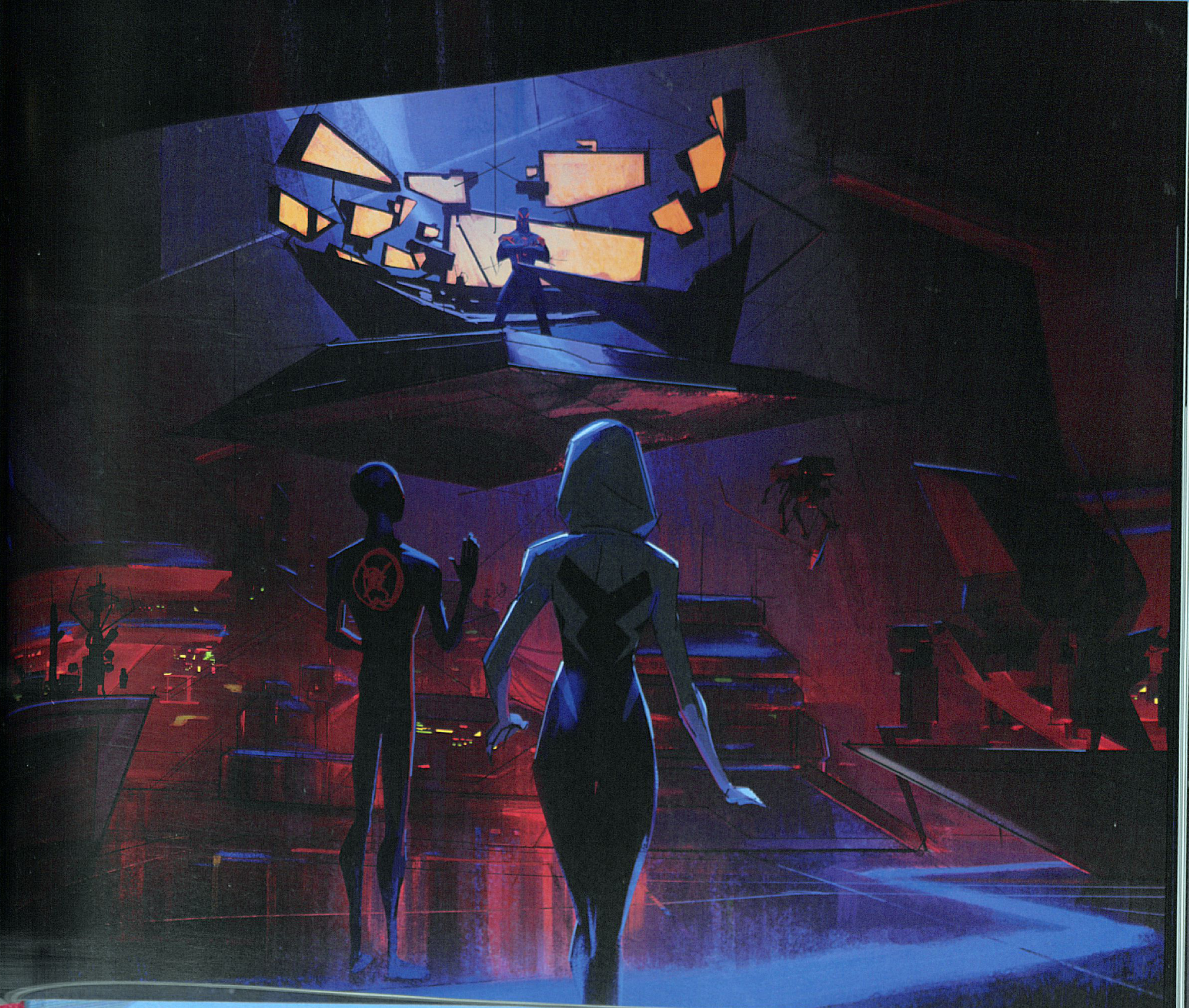


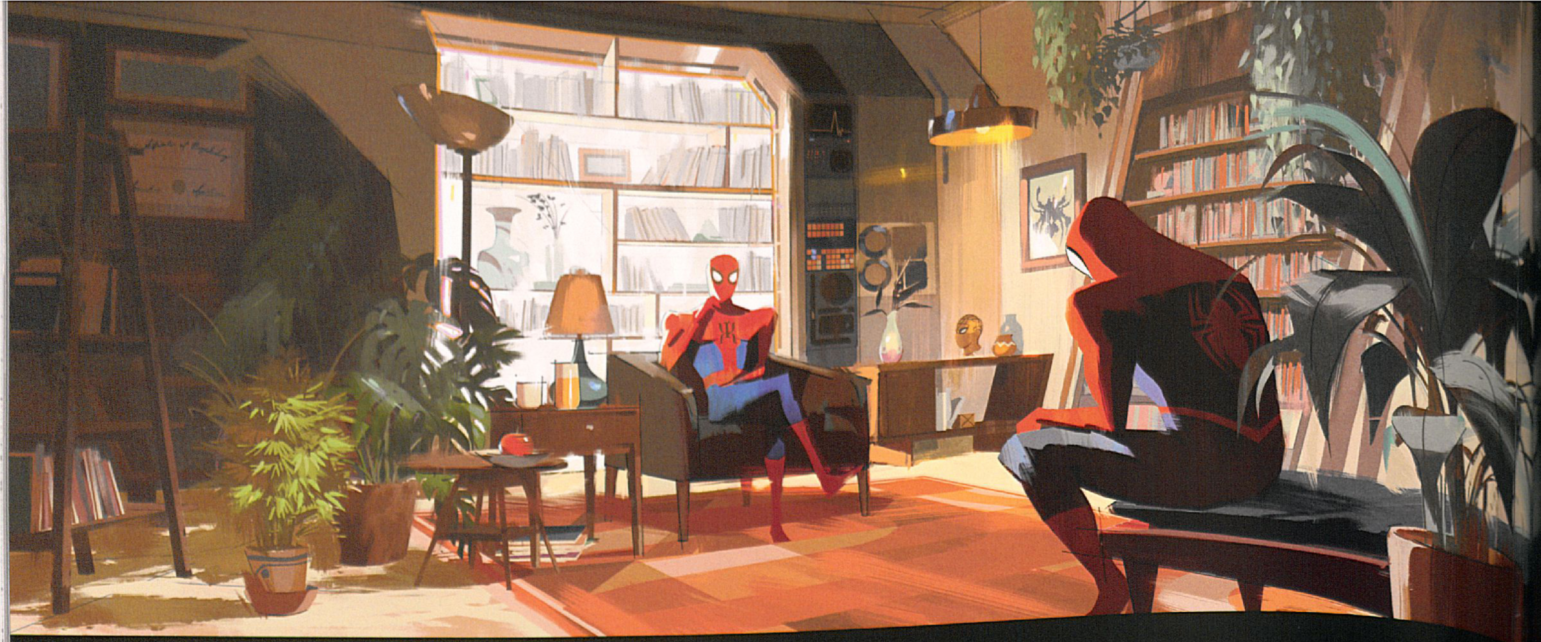


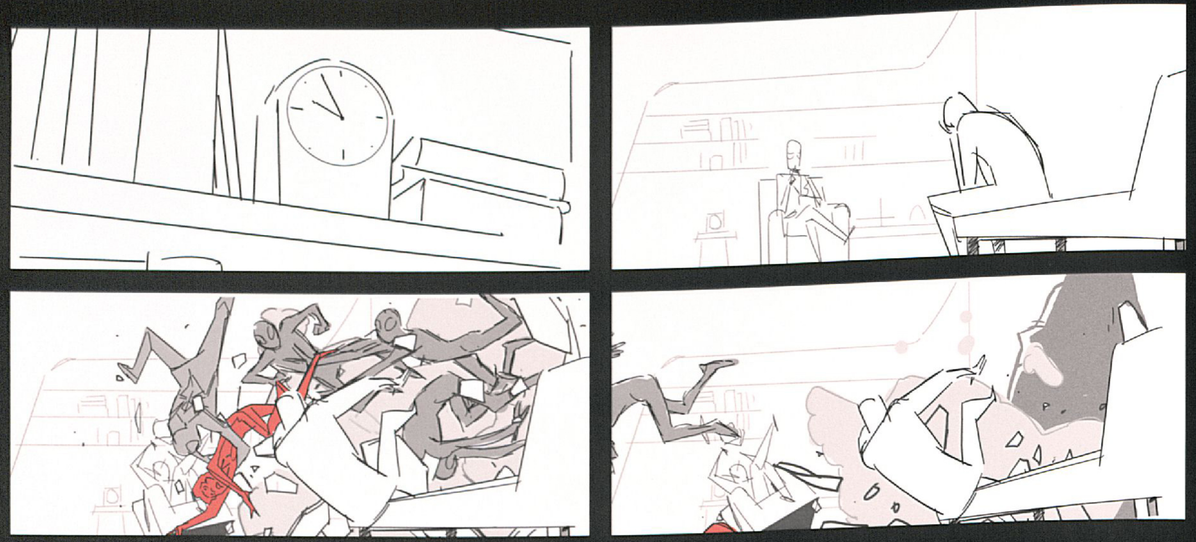
TOP:
MACK SZTABA

BOTTOM:
JAKE PANIAN

OPPOSITE:
JAKE PANIAN

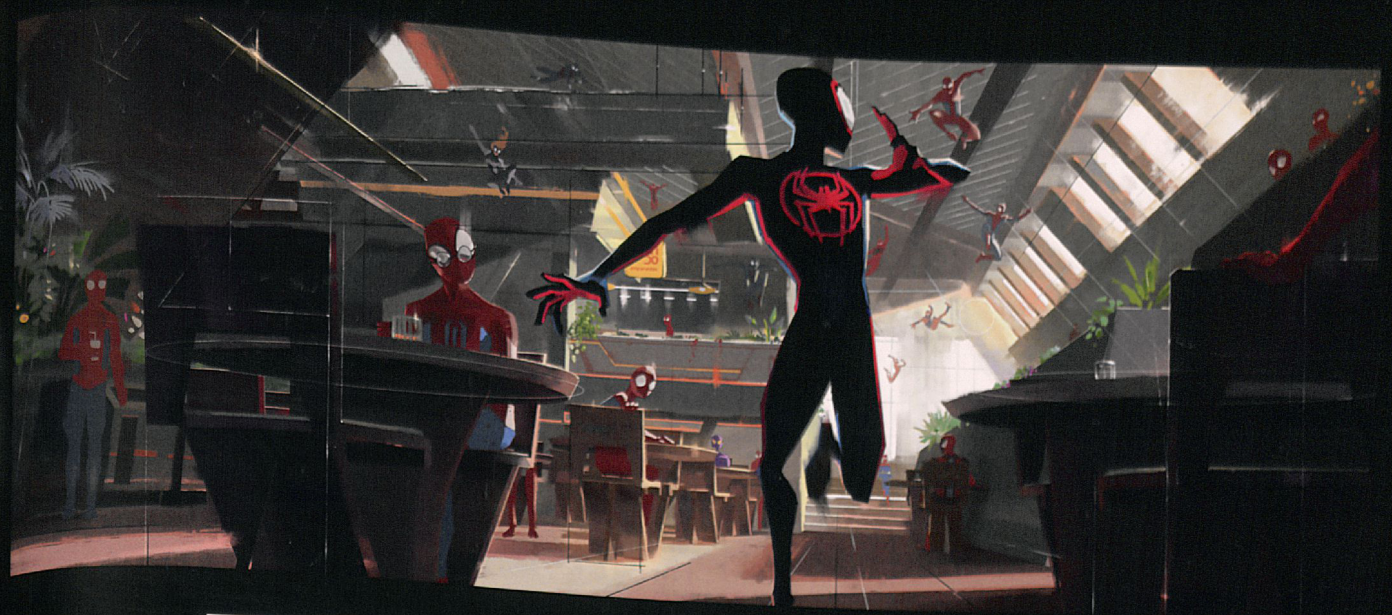


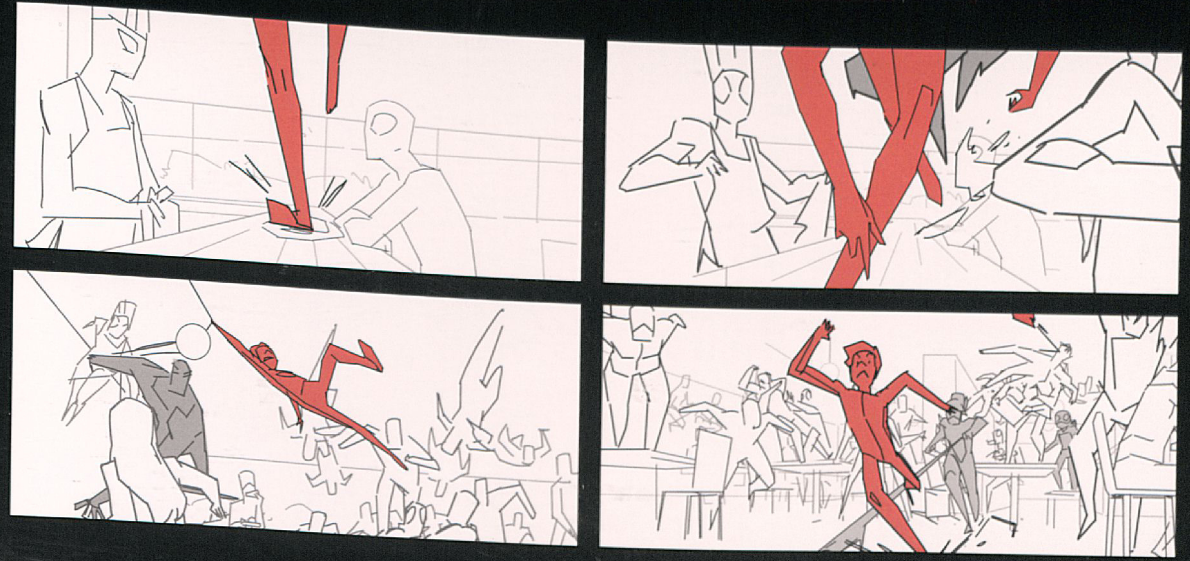




ABOVE:
KAT TSAI

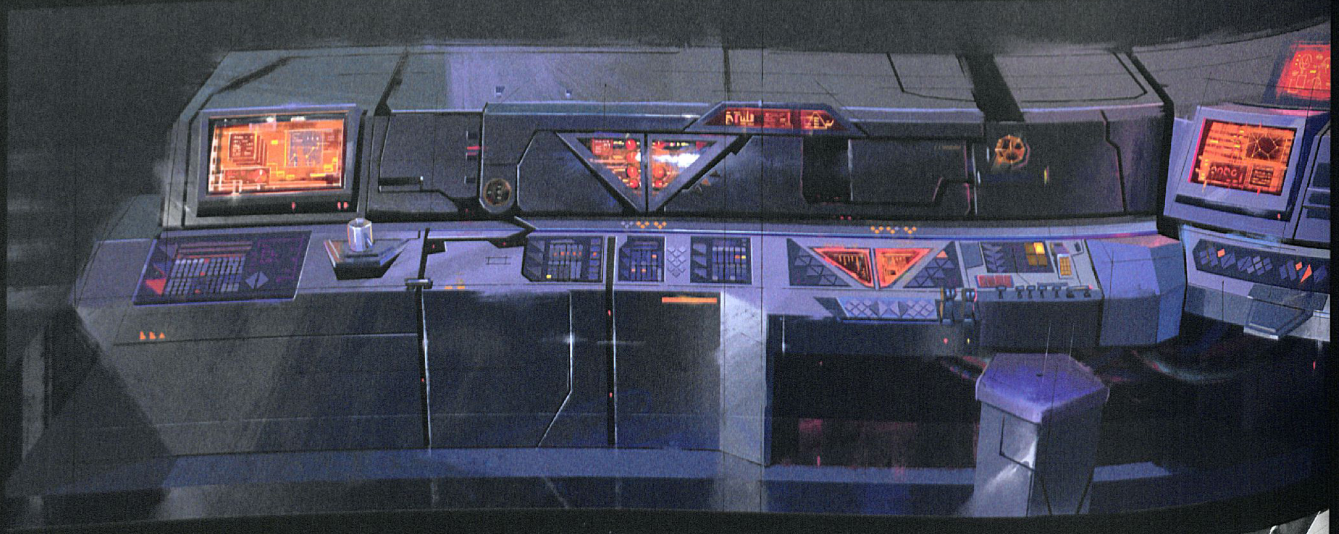
LEFT:
SARAH PARTINGTON

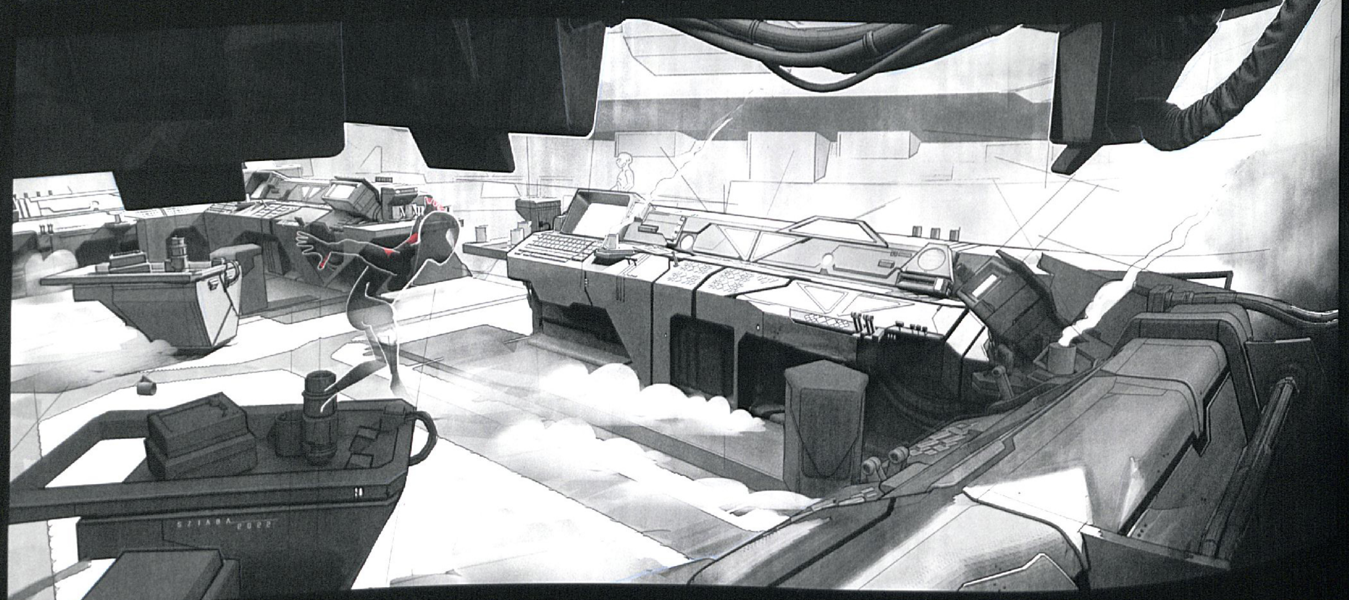


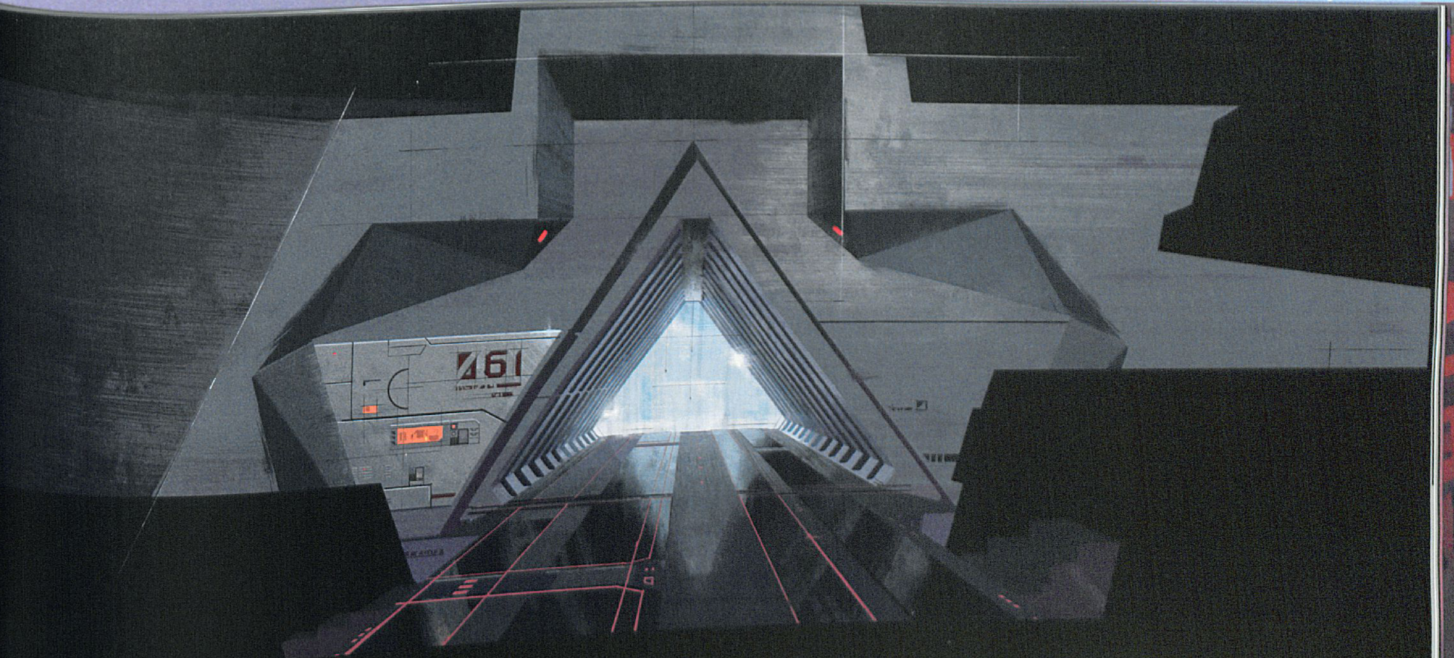


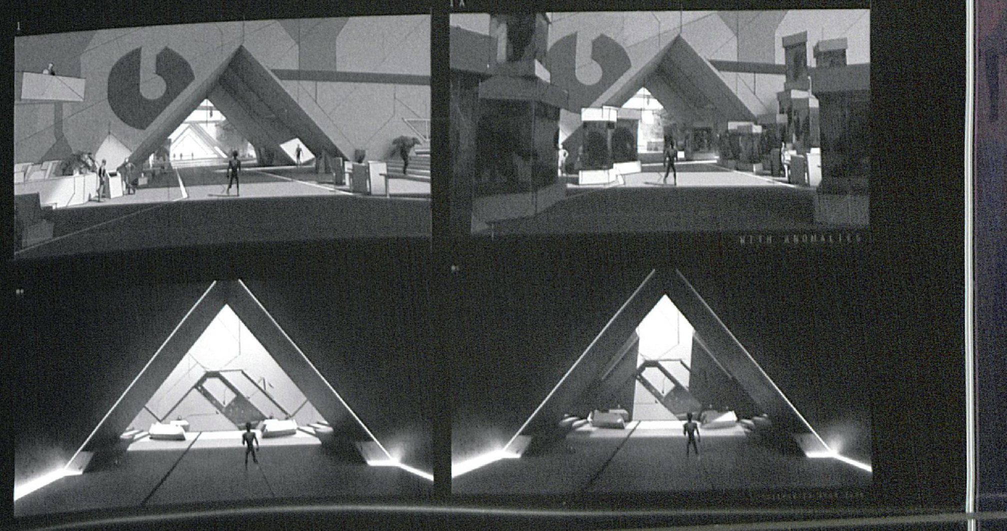
ABOVE:
JAY THAKUR

RIGHT:
SARAH PARTINGTON







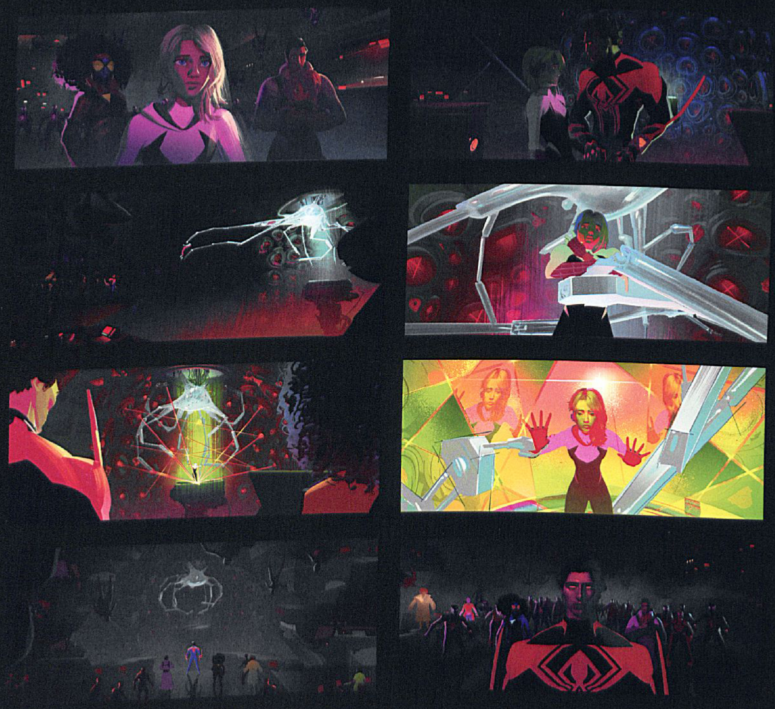

1
1A
WITH ANOMALIES

OPPOSITE (TOP):
JAY THAKUR

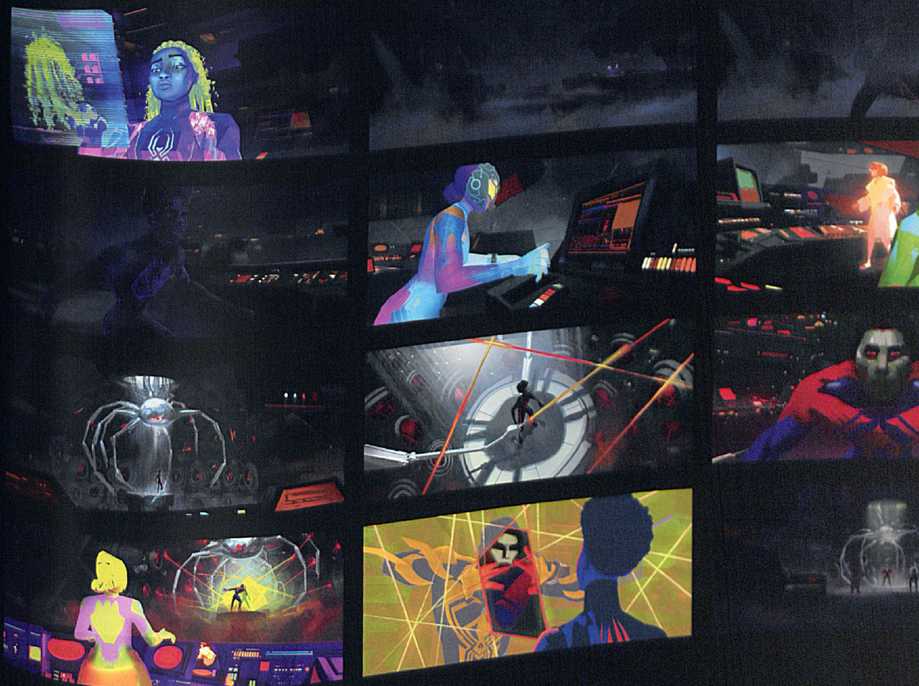
OPPOSITE (BOTTOM):
MACK SZTABA

ABOVE:
JAY THAKUR

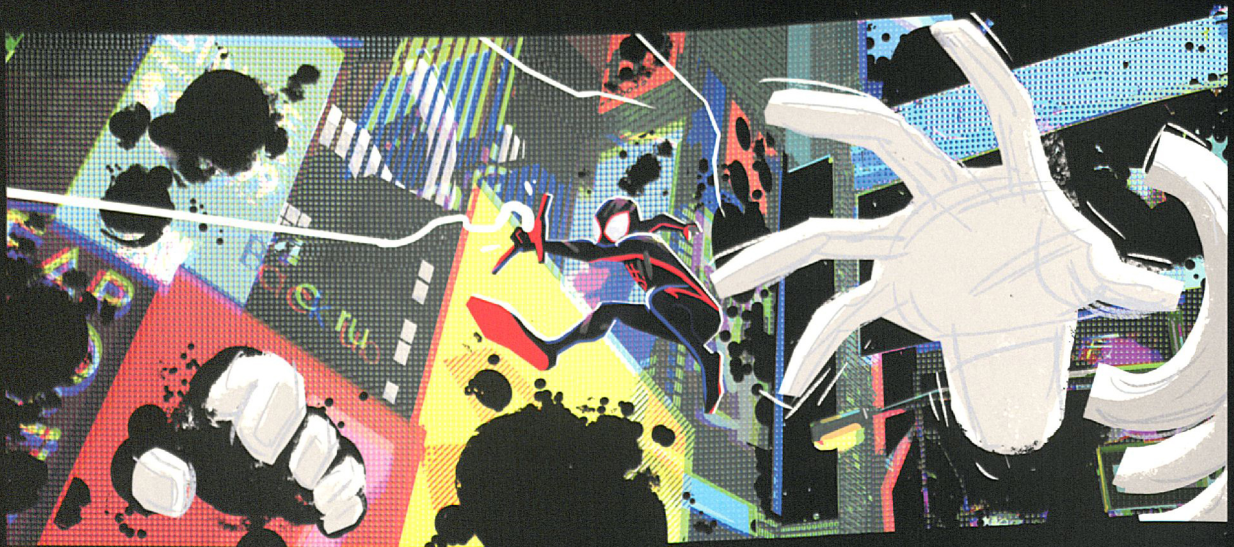
RIGHT:
MACK SZTABA

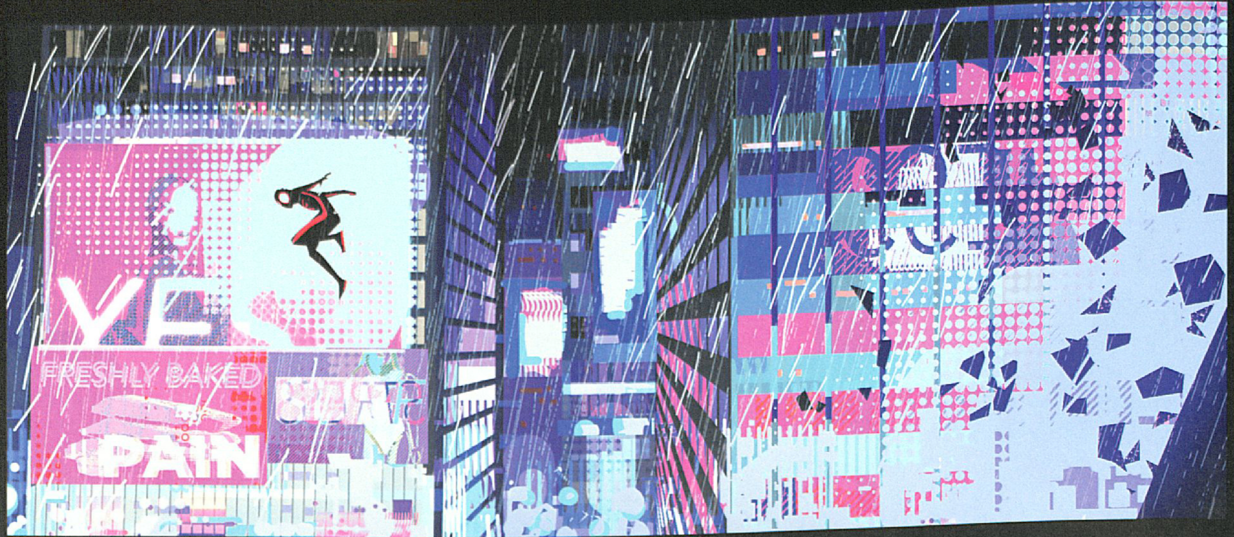


ABOVE:
KAT TSAI

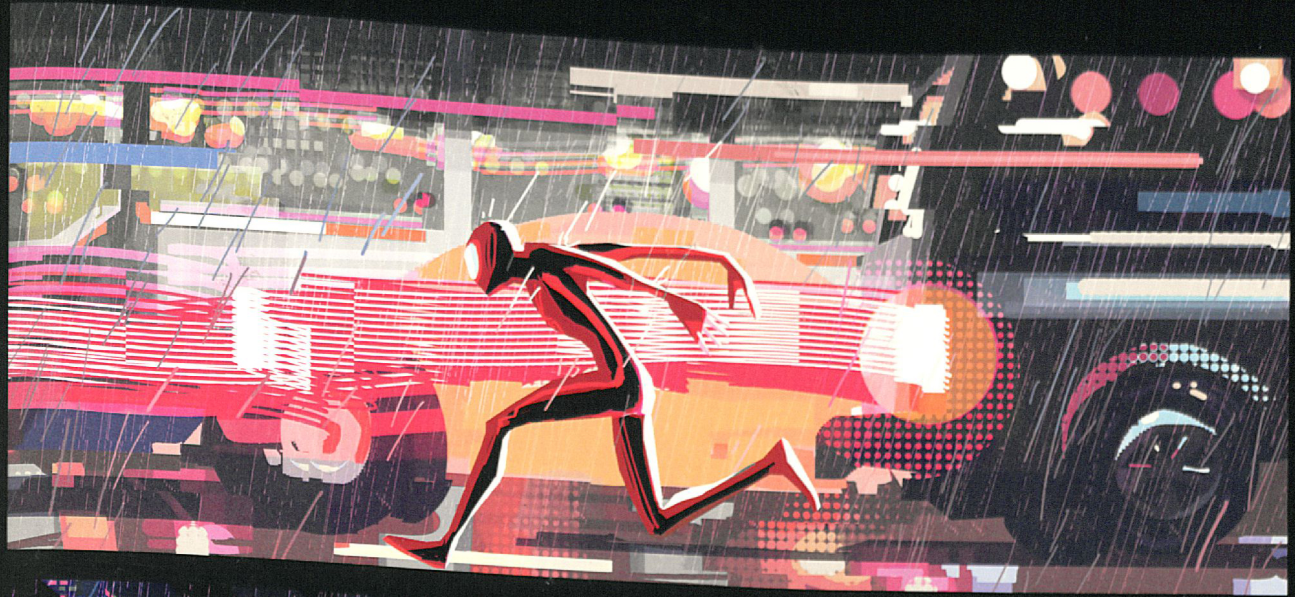


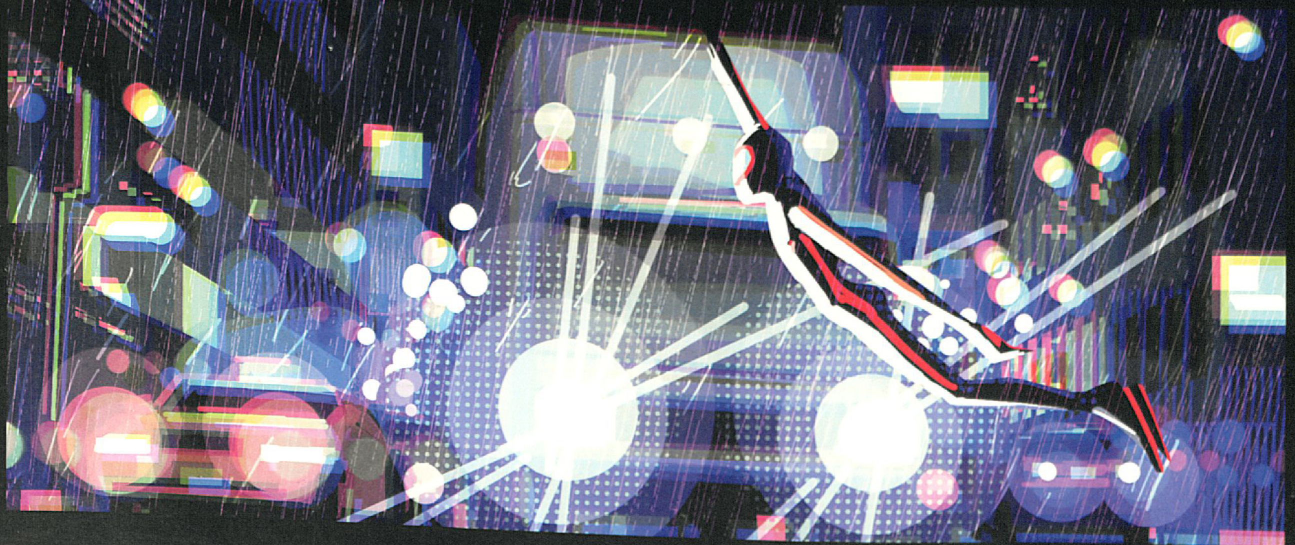
ABOVE:
KAT TSAI

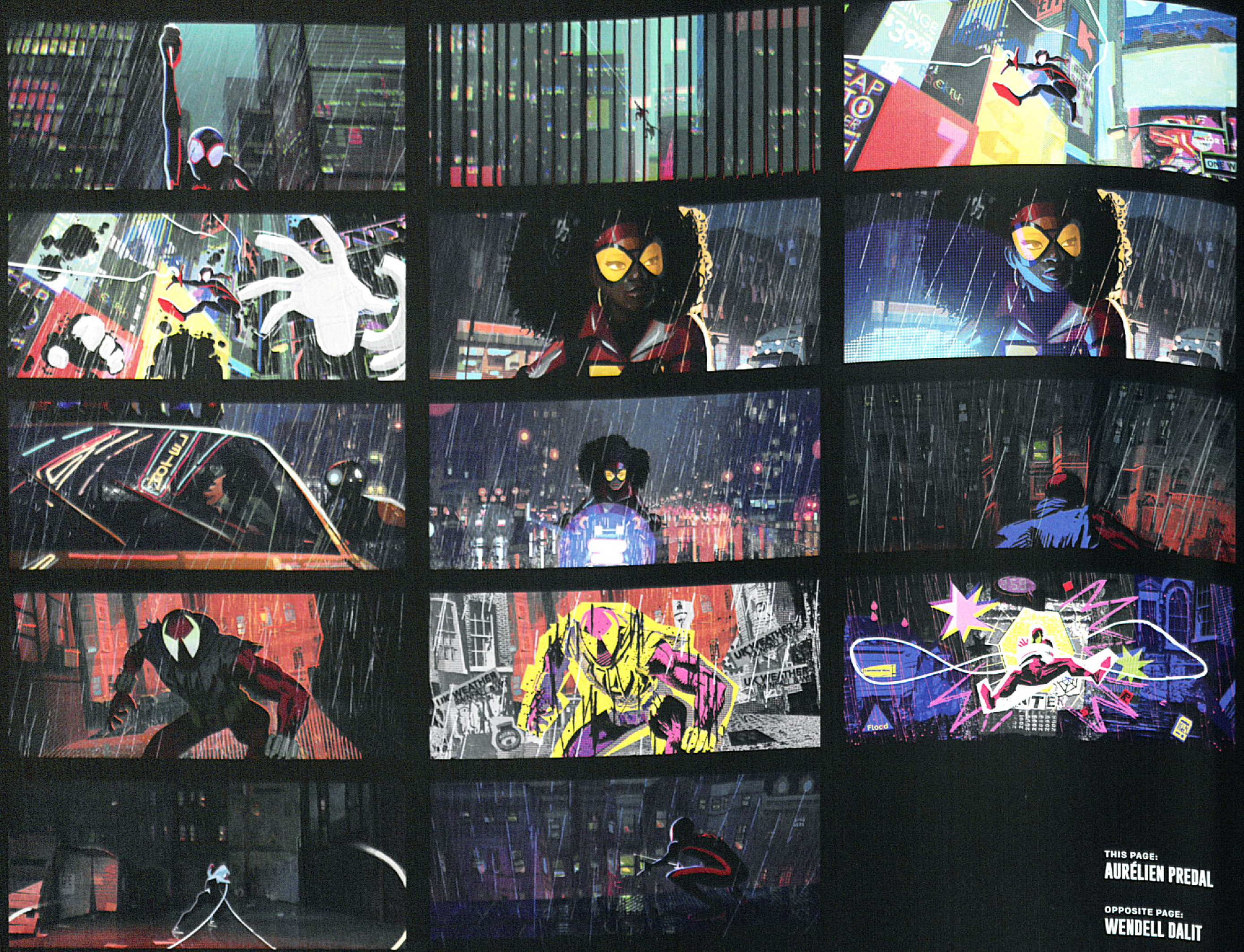



FRESHLY BAKED
PAIN

THIS SPREAD:
DEAN GORDON

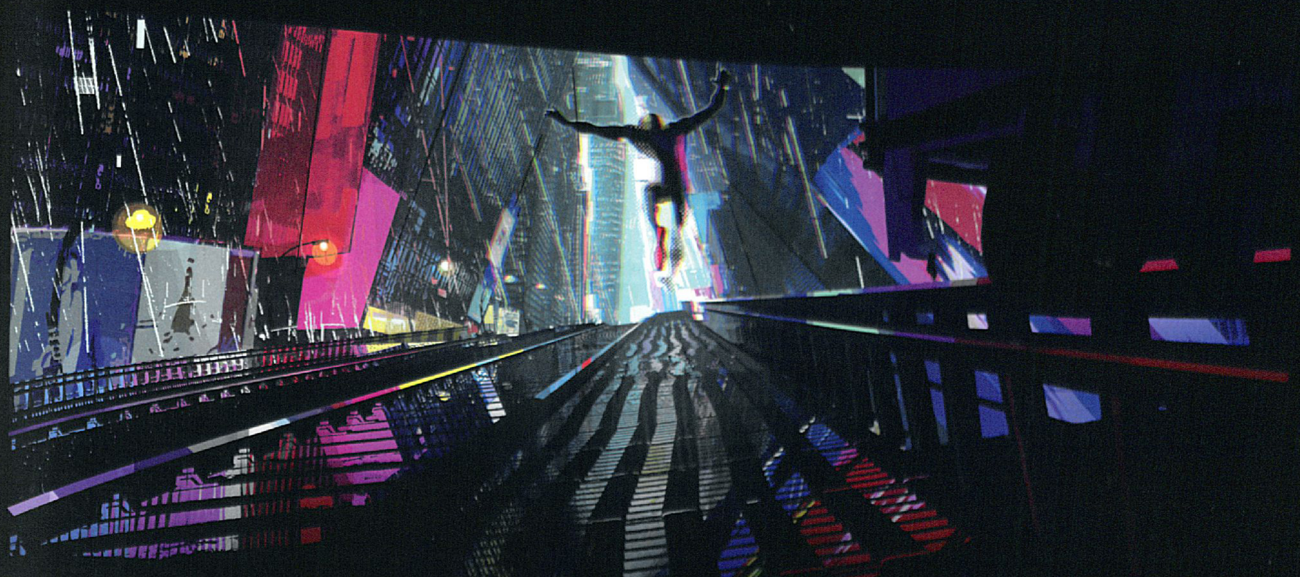


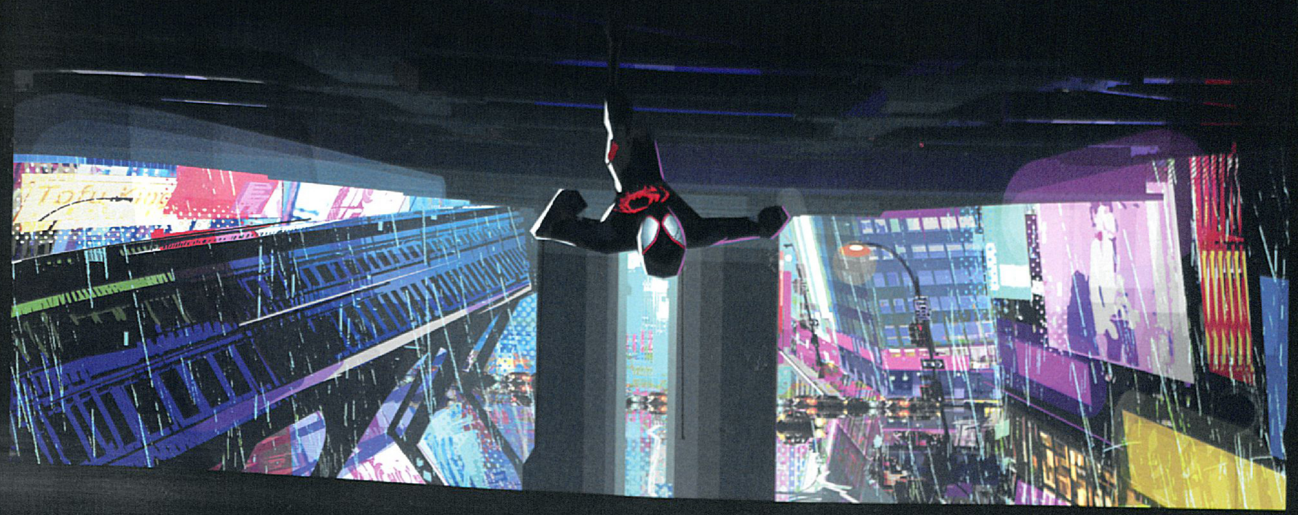




THIS PAGE:
AURÉLIEN PREDAL

OPPOSITE PAGE:
WENDELL DALIT



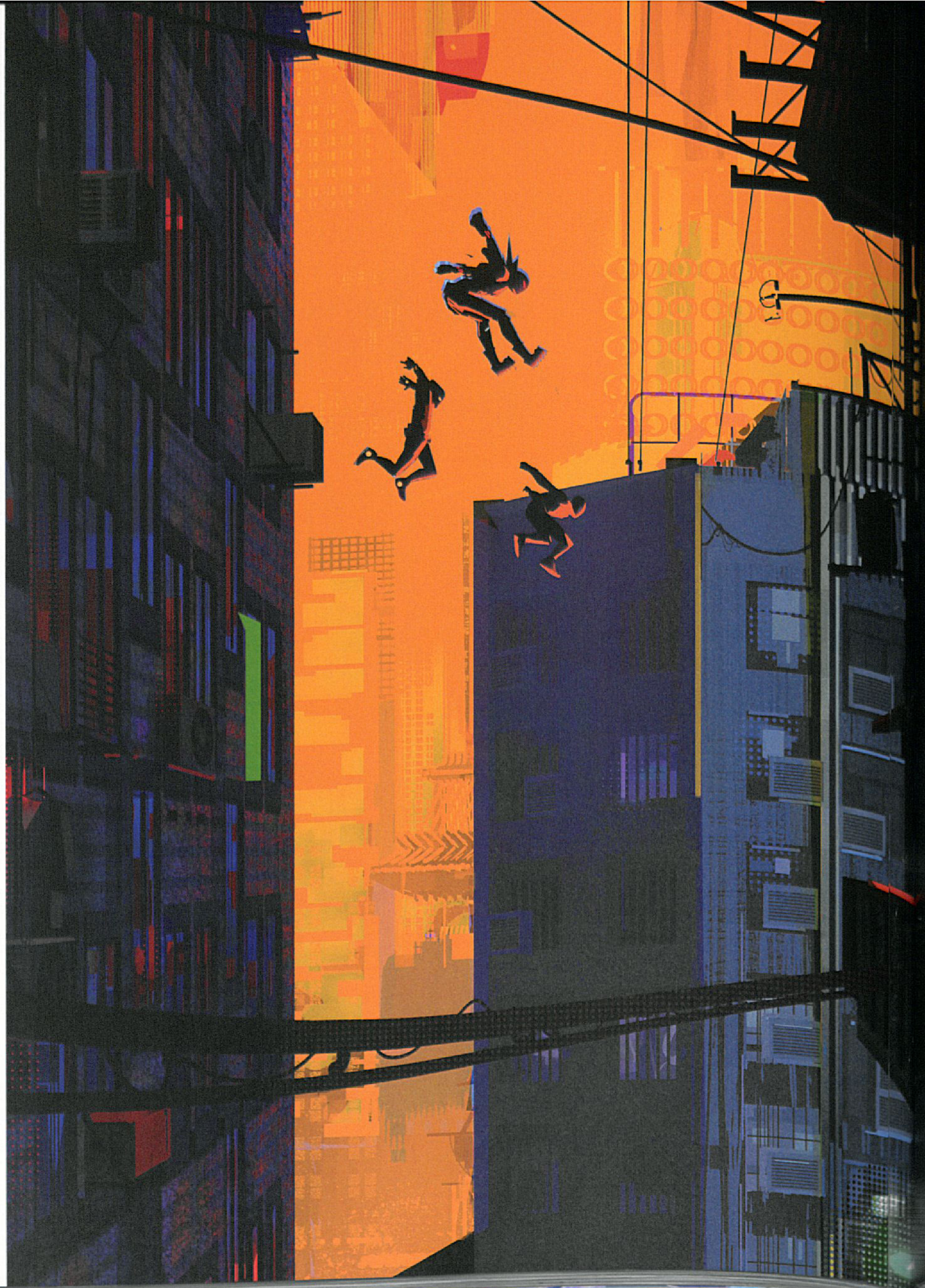


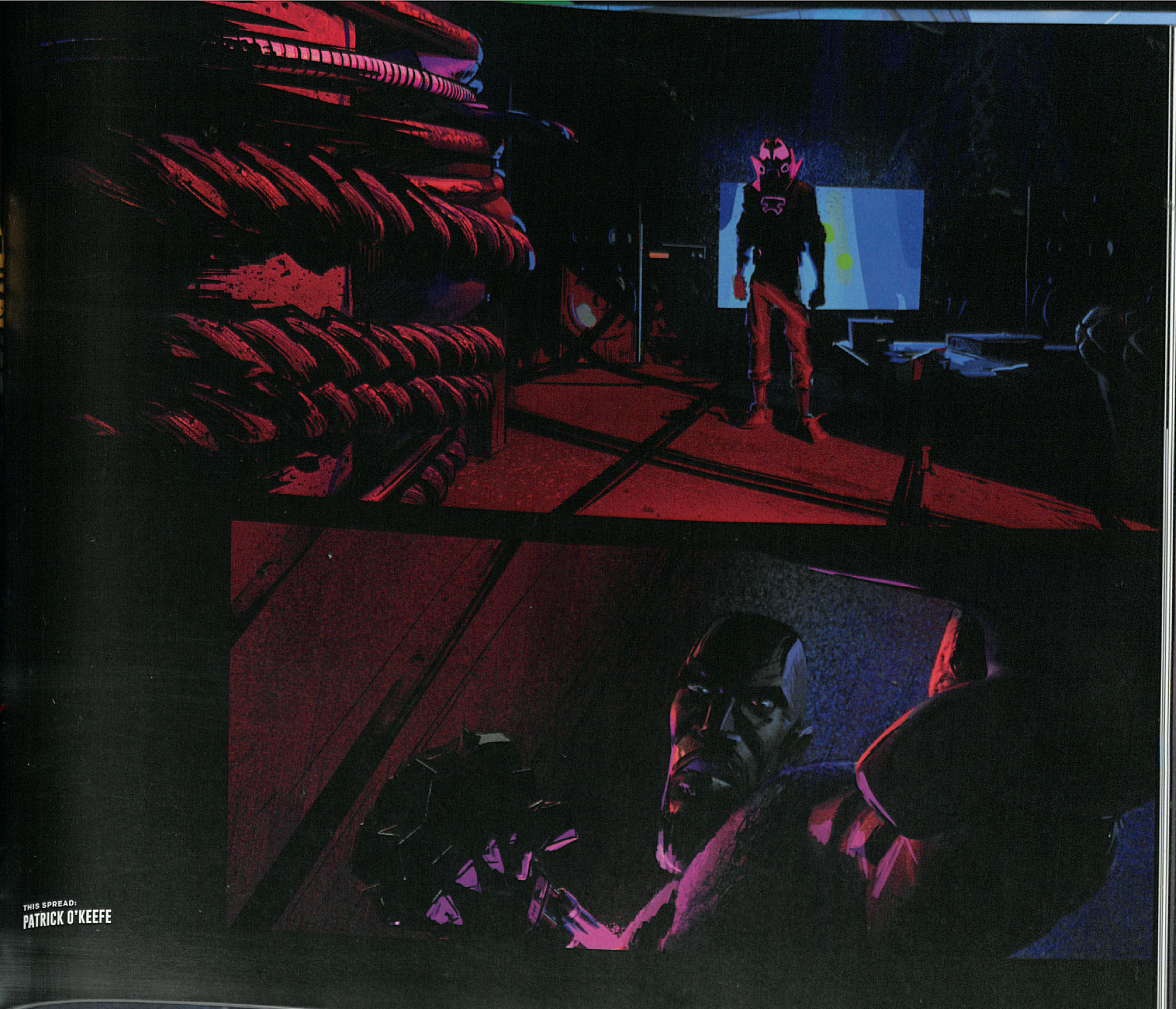
EARTH-42

Miles comes face to face with a parallel world version of his own in Earth-42—an alternate reality where he never gained his superpowers and where his Uncle Aaron is still alive. "We wanted to craft this moment where Miles encounters this powerful figure in his life that he loved so much and he lost," says director Justin K. Thompson. "That's when he realizes that he is not really in his own dimension, as well as the gravity of what he has lost. In this reality, Aaron had to shake off his life of crime and became a surrogate father figure to Miles."

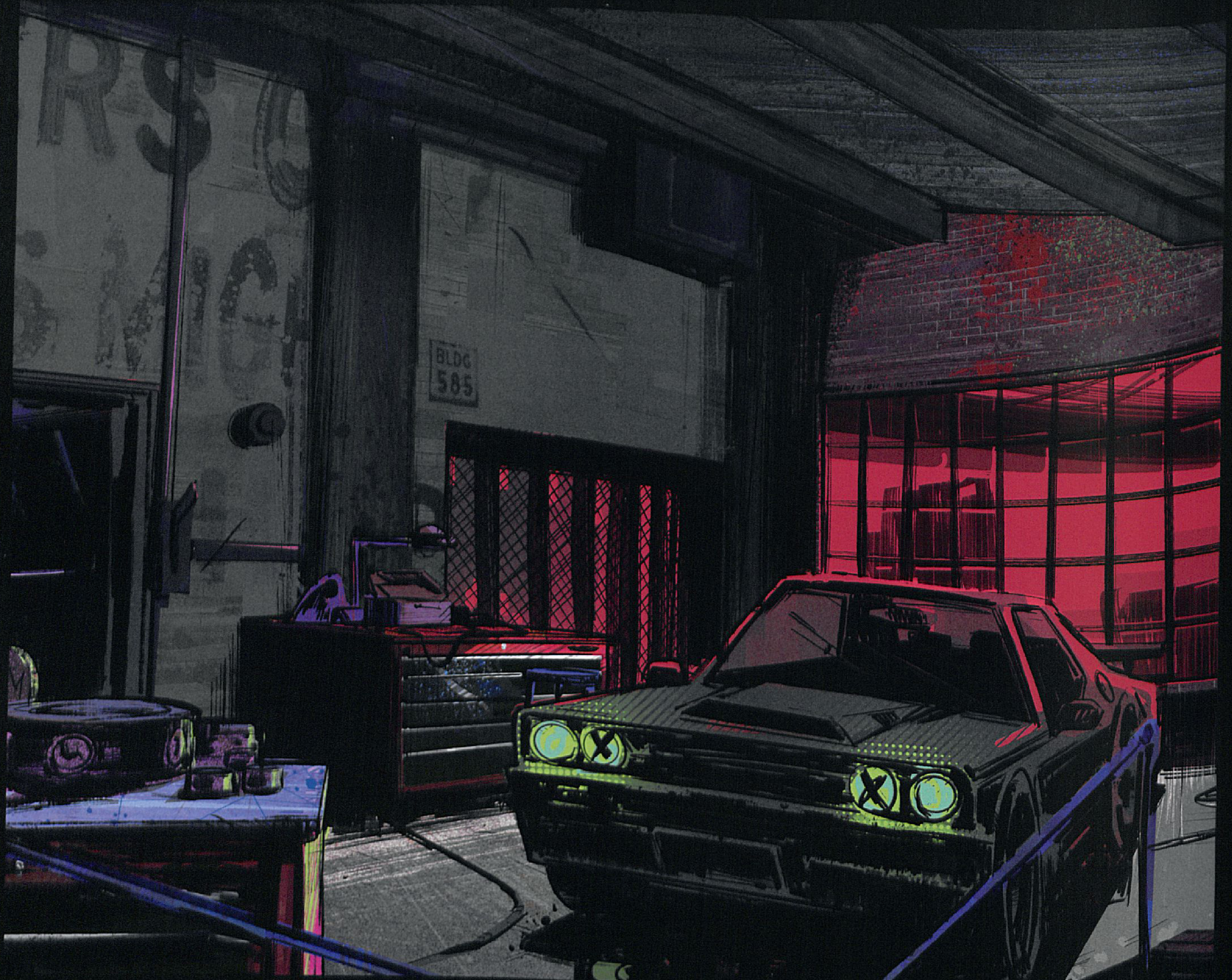
The artists changed Uncle Aaron's outward appearance to reflect this new reality and convey how he has changed. The Uncle Aaron of Earth-42 has a little gray in his beard. His clothing still has the old "cool streetwear" vibe, but he has a more sophisticated and older look. In this alternate reality, the Sinister Six have been able to flourish and take over the world. "Criminality runs rampant," says Thompson. "We wanted to create a world where it felt like Aaron and Miles G. Morales of Earth-42 [this reality's counterpart to Miles Morales] are the only heroes.

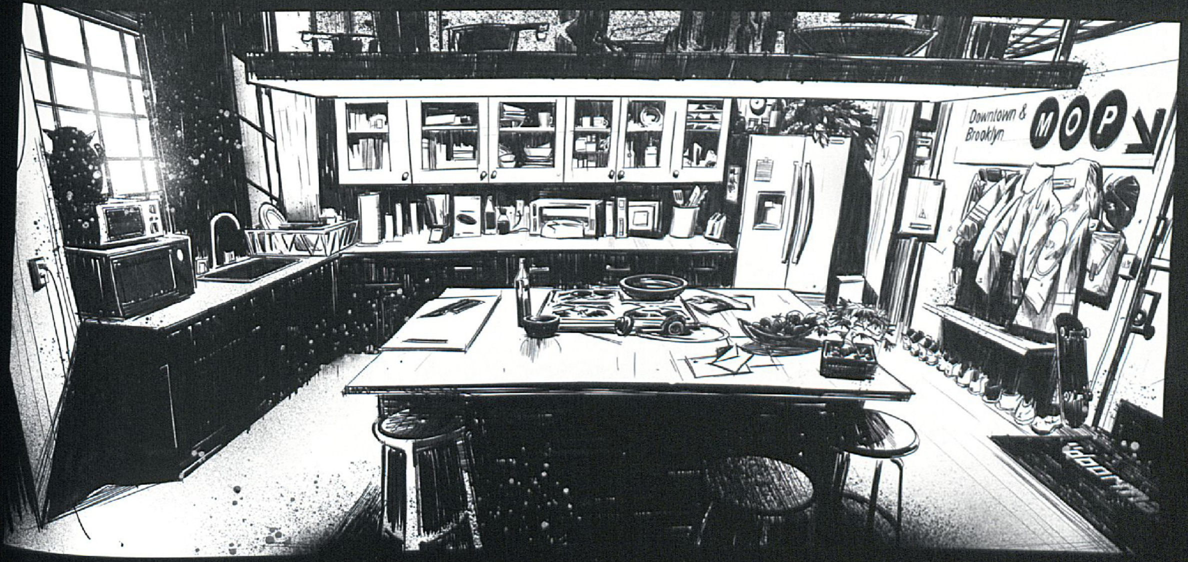
It's a much darker version of Miles's original home. So, we looked at comic book artists who epitomized that sort of noirish world—artists like Frank Miller, Sean Gordon Murphy, John Polygon, where there is heavy use of black and colors sort of recede behind the dark shadows. The powerless version of Miles is still capable and efficient and has great acrobatic and physical prowess. We also needed Miles to feel trapped in this dark world. We wanted to leave the audience with the burning question at the end of the film: 'How is he going to get home?' It was just exciting to see the development of this world to underscore all of these narrative choices that we were making."

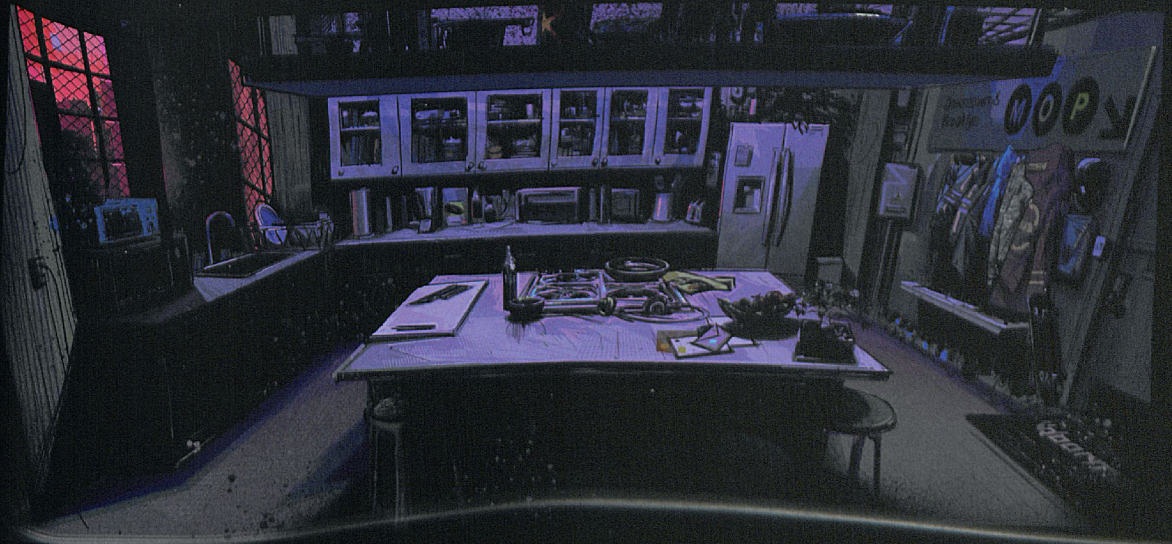




THIS SPREAD:
PATRICK O'KEEFE

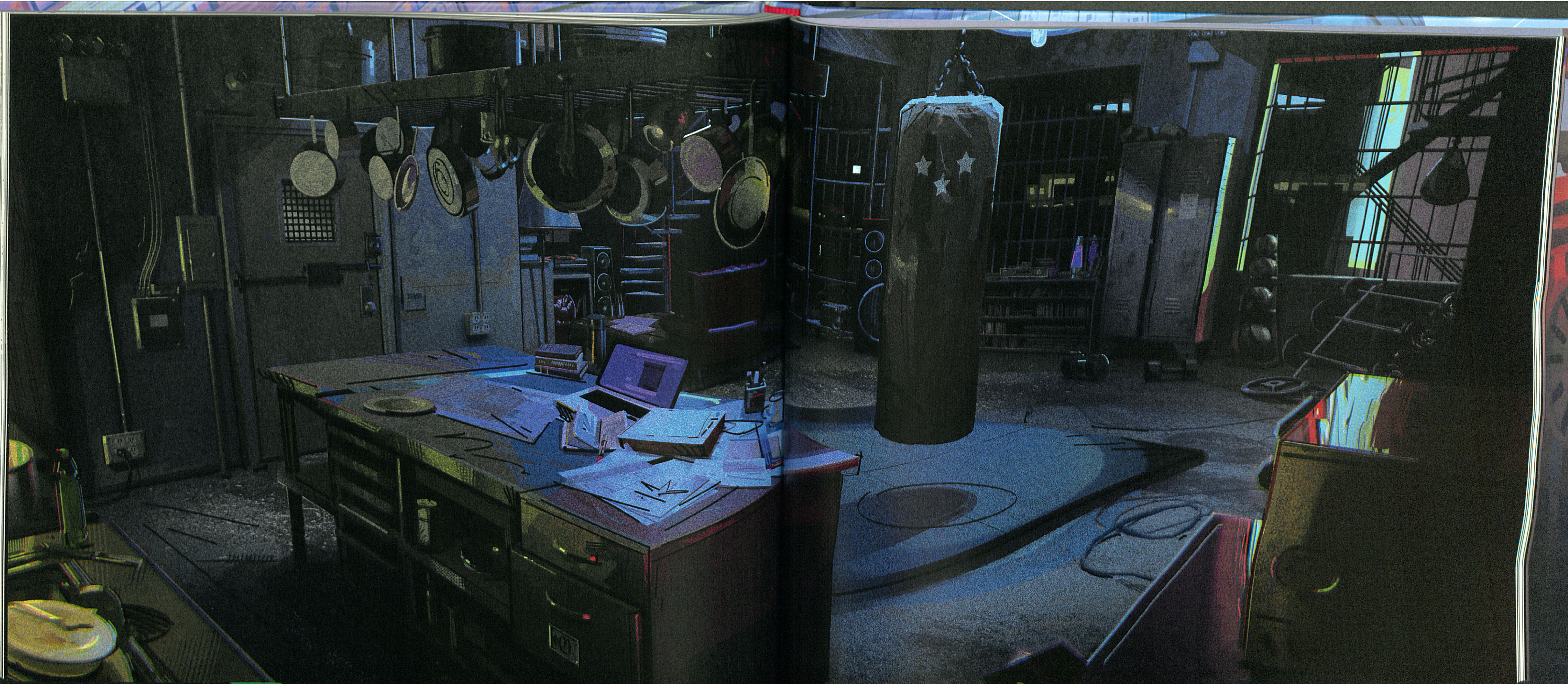


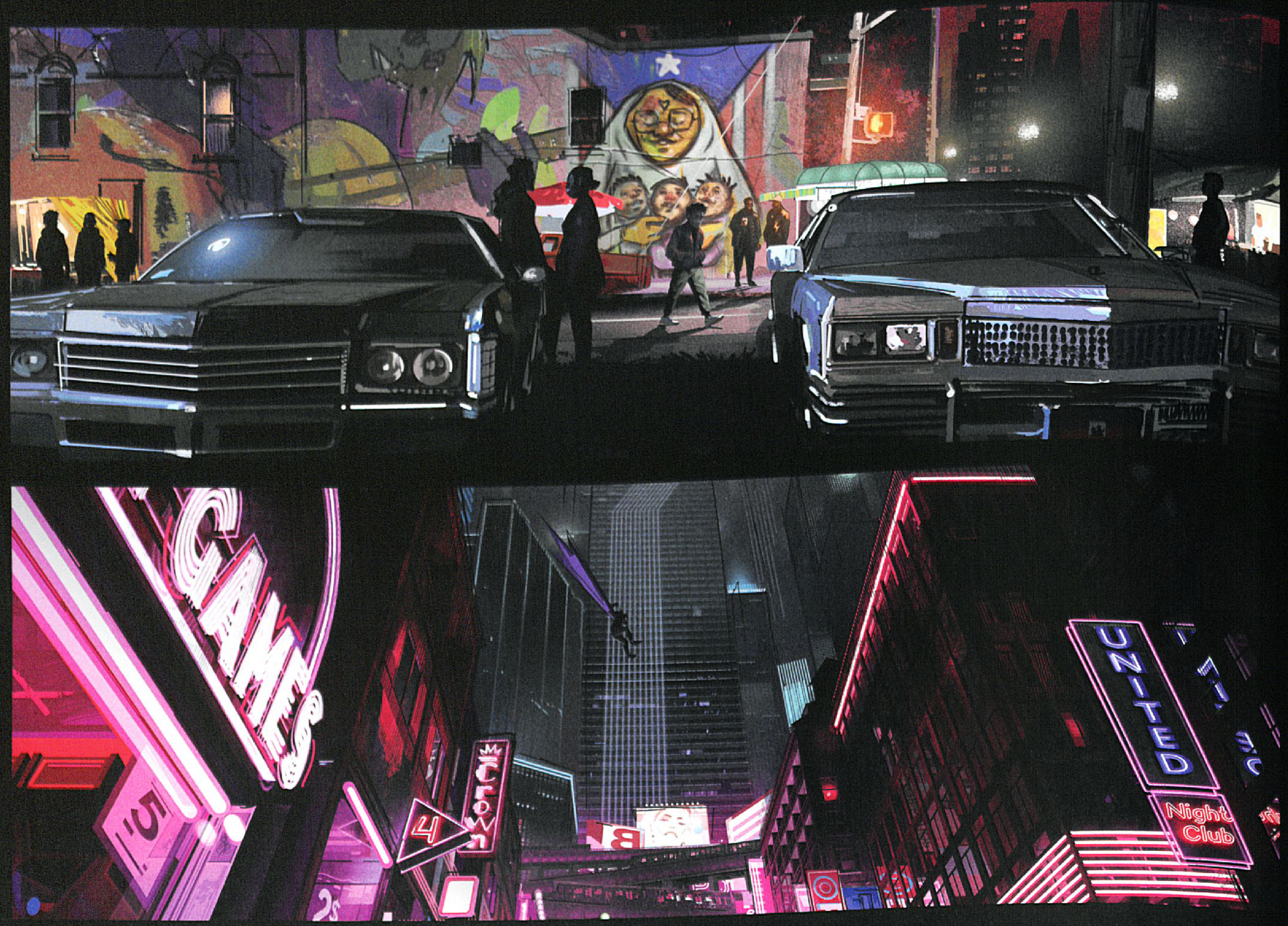

Downtown & Brooklyn
MOPY


Downtown & Brooklyn
MOPY

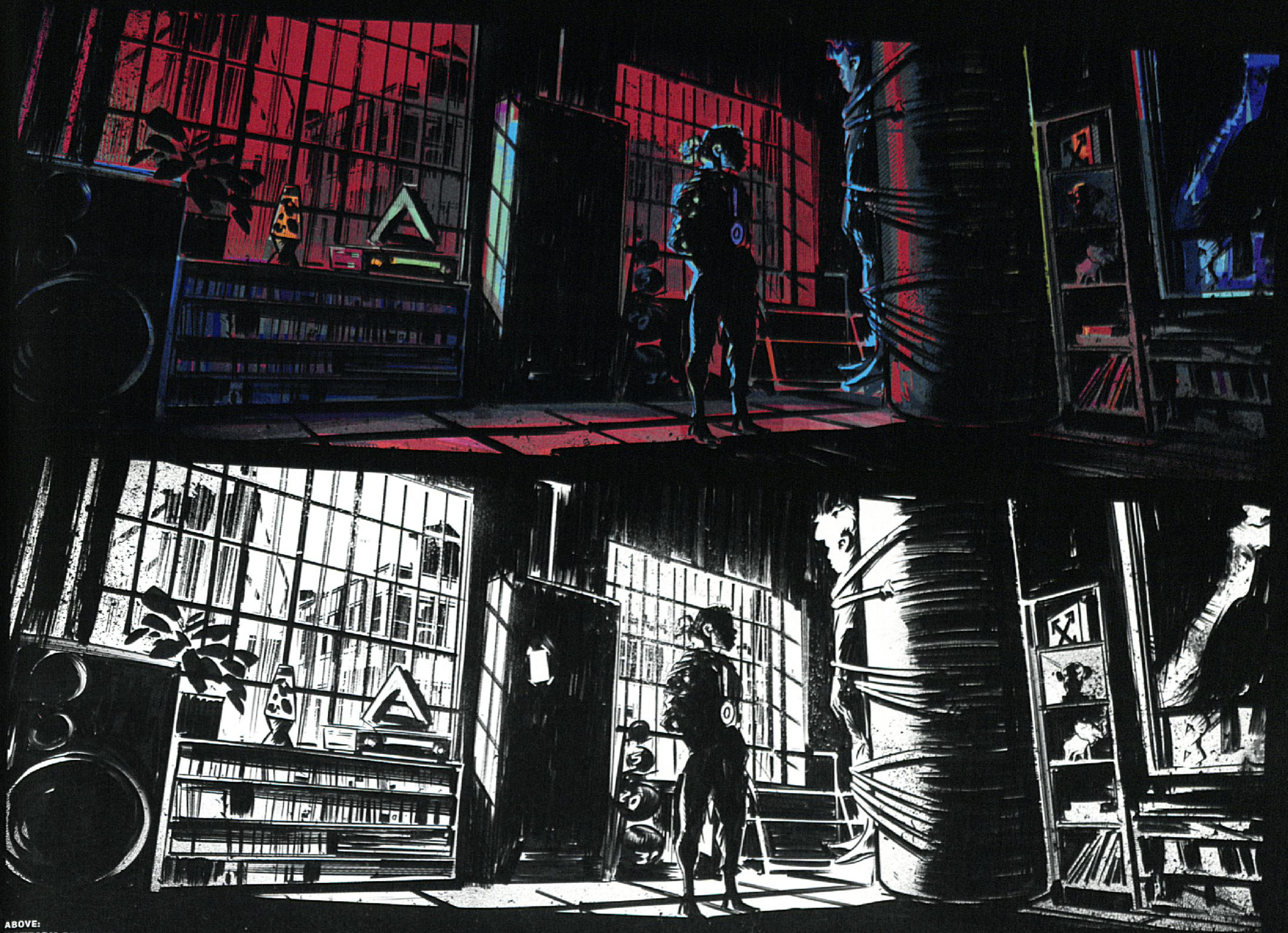
THIS SPREAD:
PATRICK O'KEEFE

FOLLOWING SPREAD:
PATRICK O'KEEFE

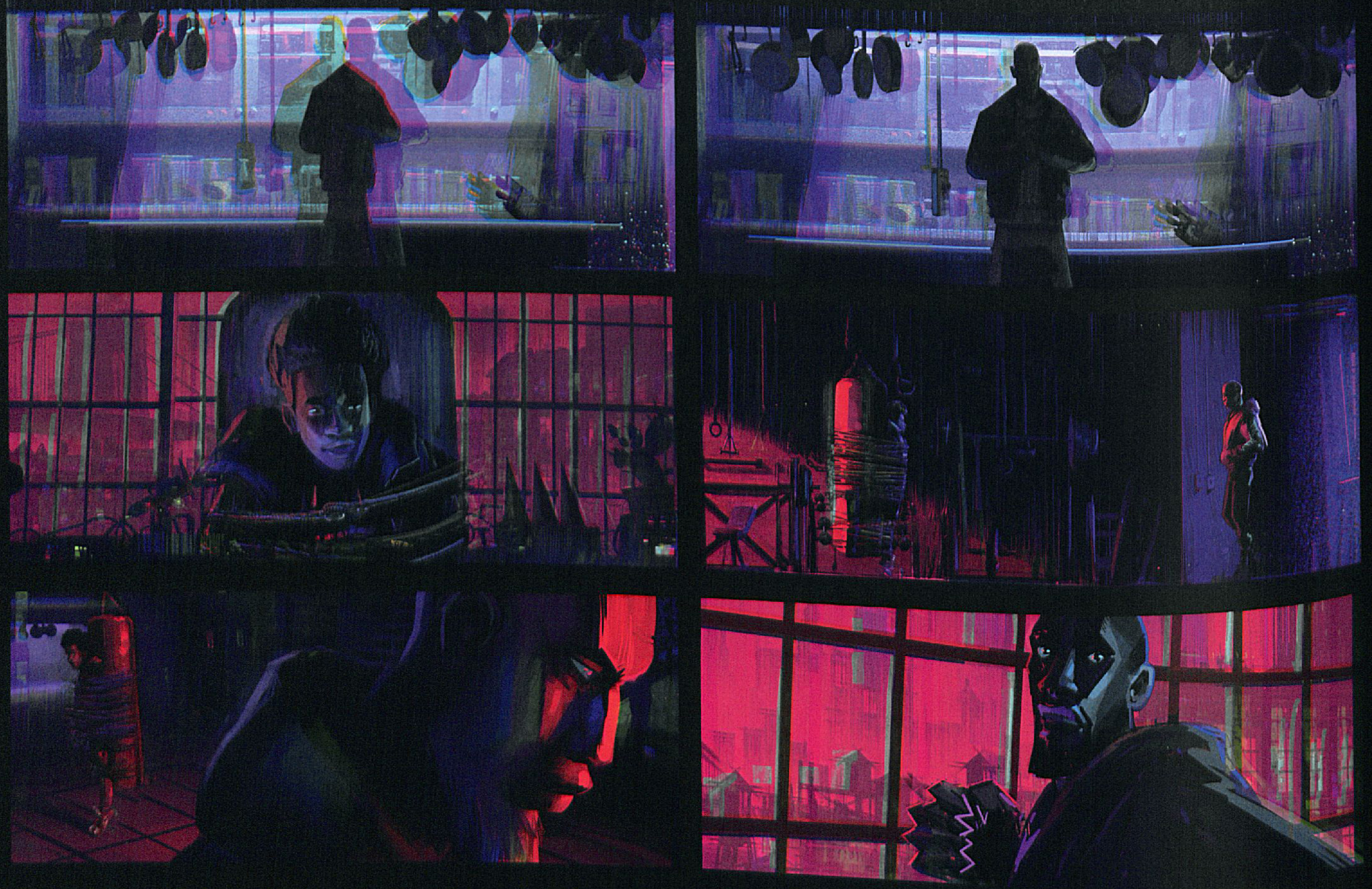



GAMES
UNITED
Night Club

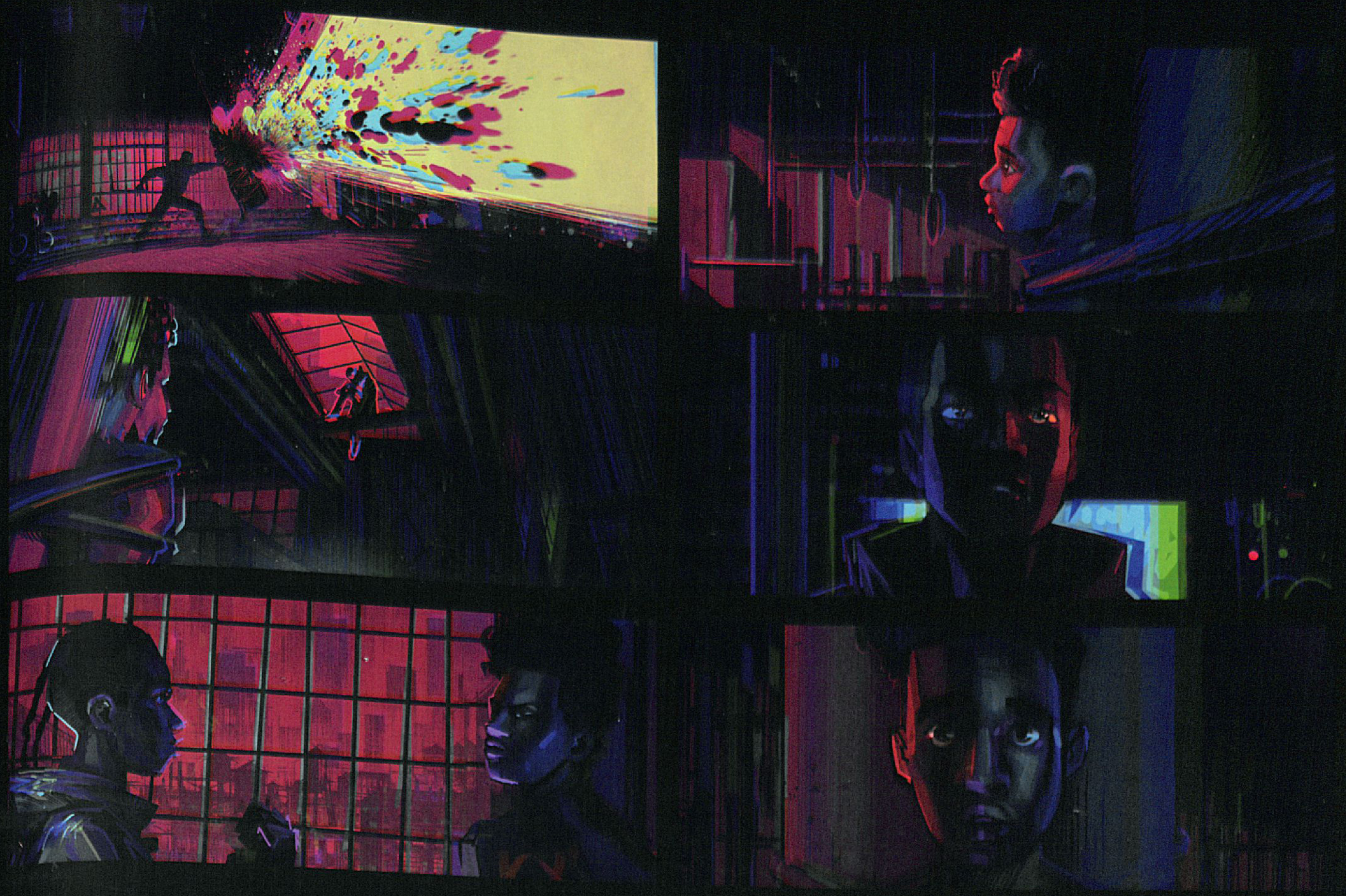
ABOVE:
PATRICK O'KEEFE



ABOVE:
PATRICK O'KEEFE

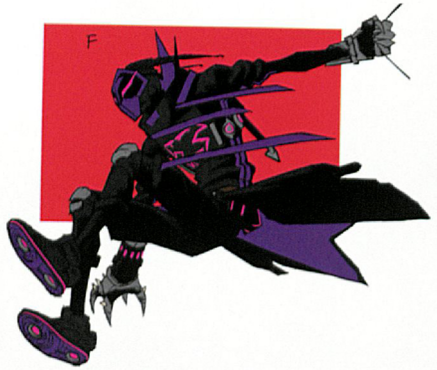


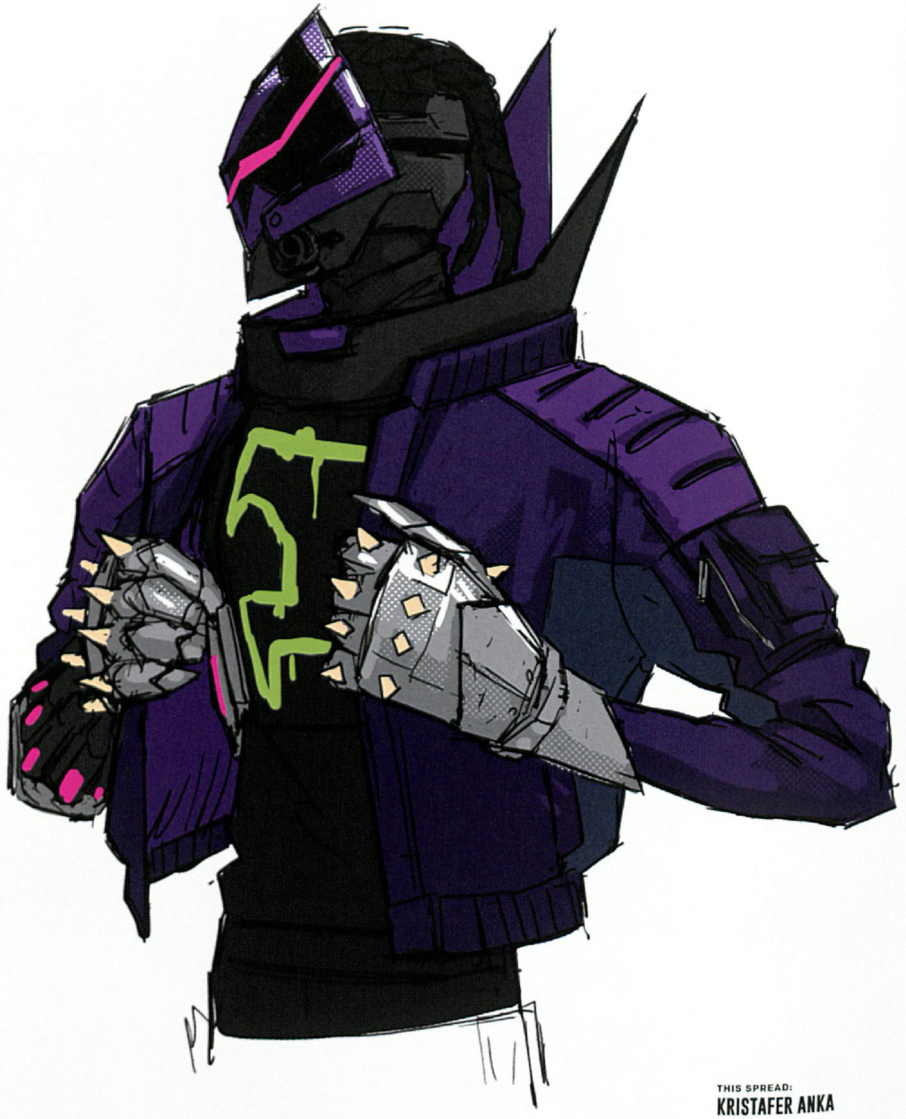
THIS SPREAD:
PATRICK O'KEEFE



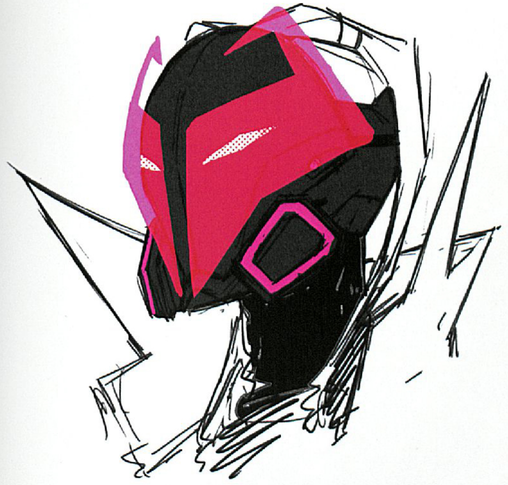
MILES G. MORALES
THE PROWLER

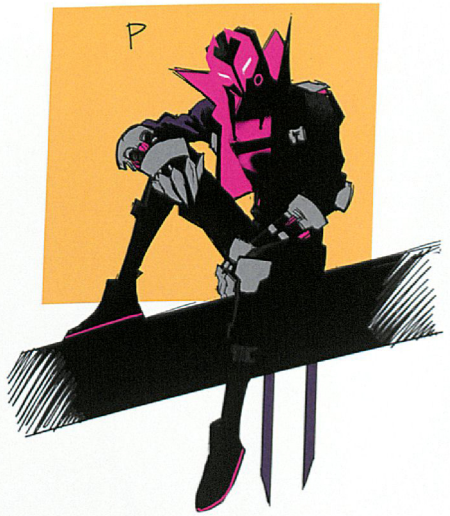
Miles G. Morales/The Prowler is the alternate reality version of Miles, who grew up completely differently from him. This version of the character was never bitten by a radioactive spider and doesn't have any superpowers, but he has fallen into the role of becoming the vigilante the Prowler, under the tutelage of his uncle Aaron. "Miles comes face to face with this other version of himself and realizes that because one thing dropped the other way, everything has changed due to the 'butterfly effect,' where one small change can later result in larger changes to a deterministic nonlinear system—in this case an entire reality," says director Justin K. Thompson. "Internally, we decided to call this parallel-world version 'Miles G. Morales' to avoid confusion!"

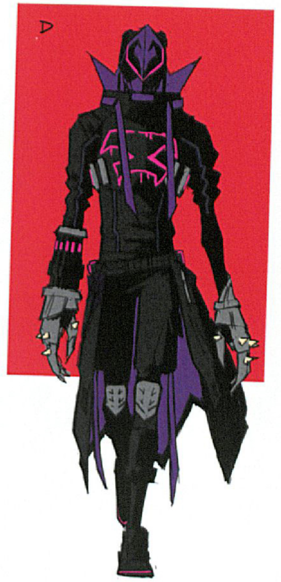


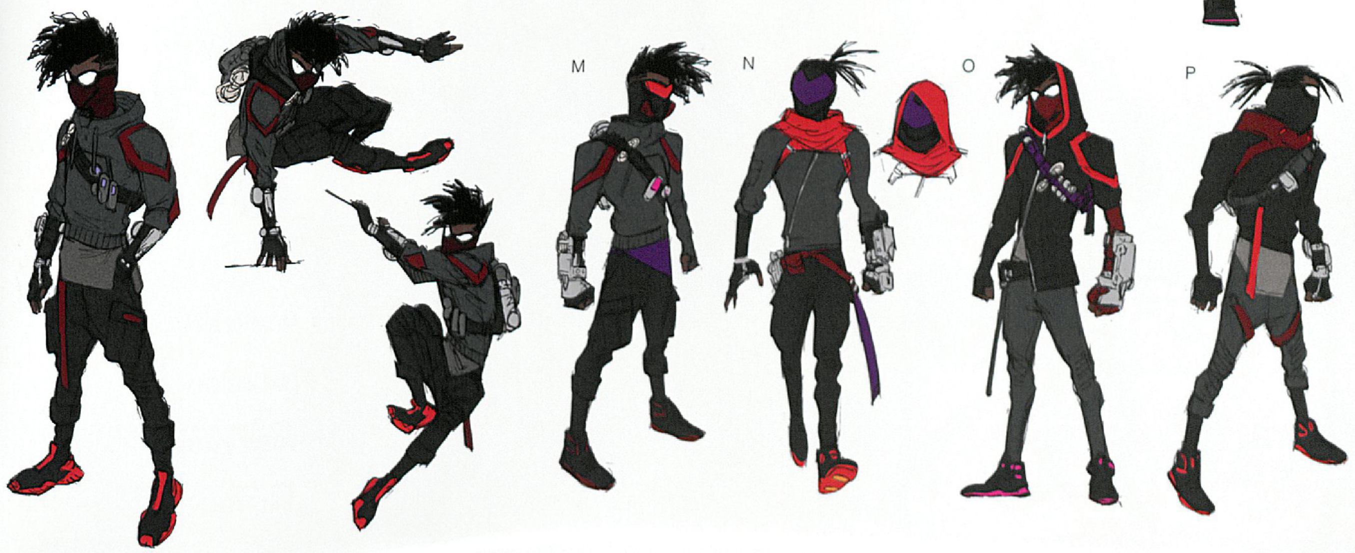


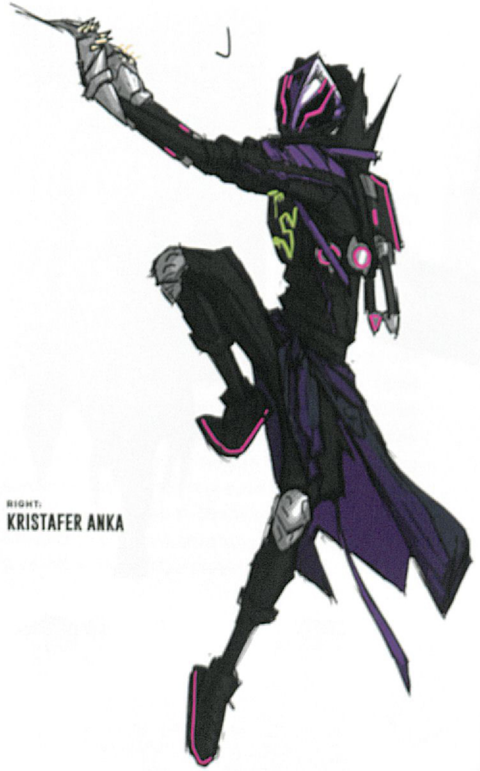
THIS SPREAD:
KRISTAFER ANKA



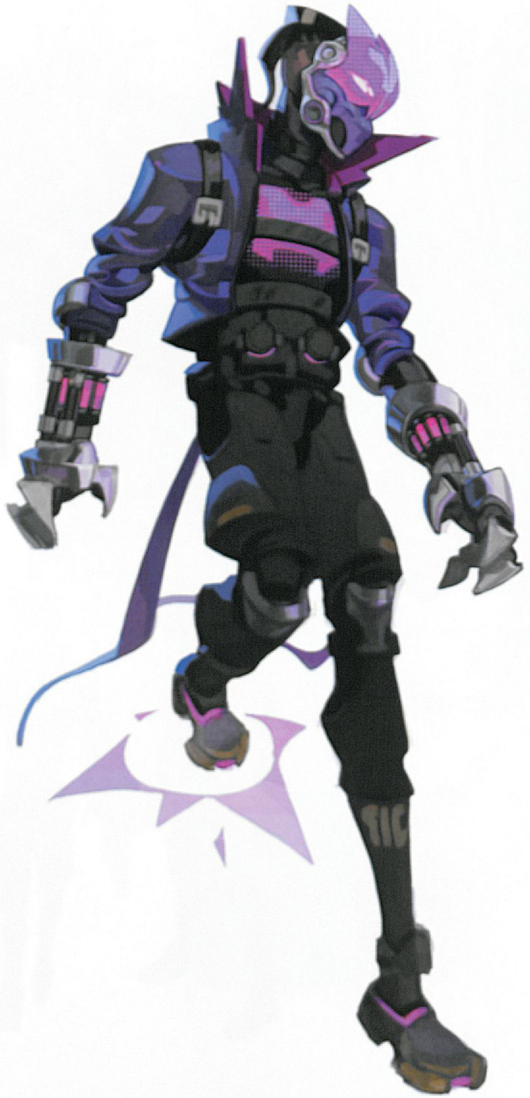


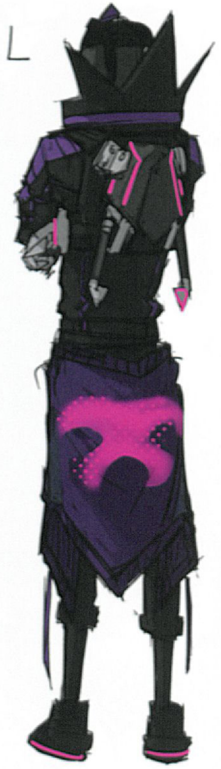


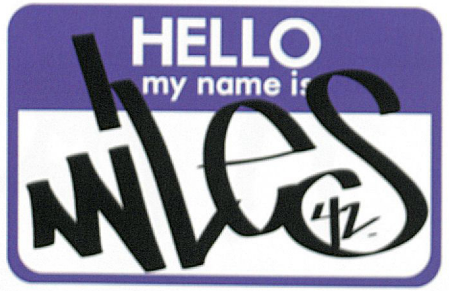




RIGHT:
KRISTAFER ANKA





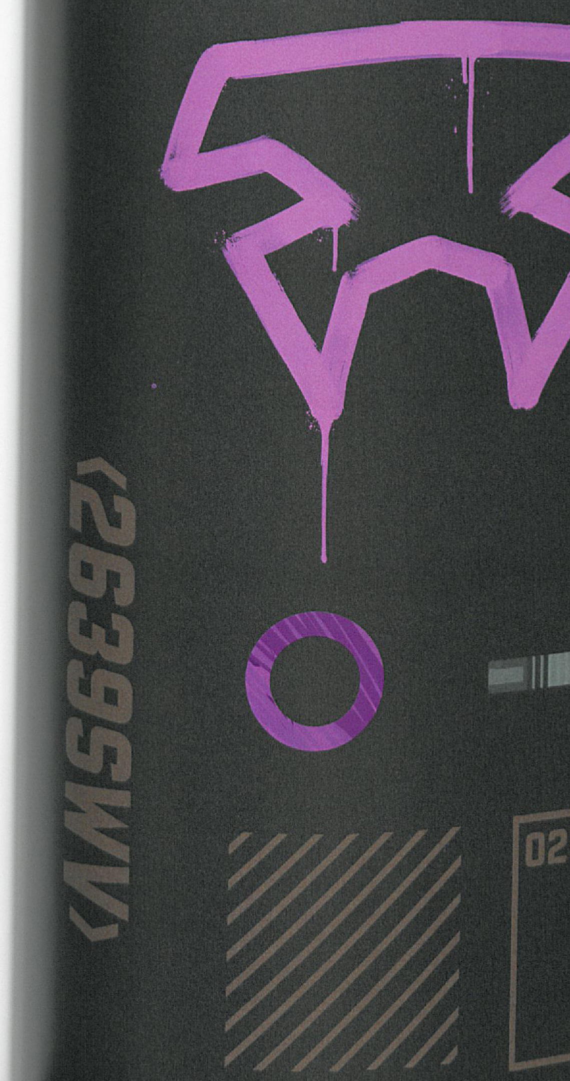

HELLO
my name is
Miles
42

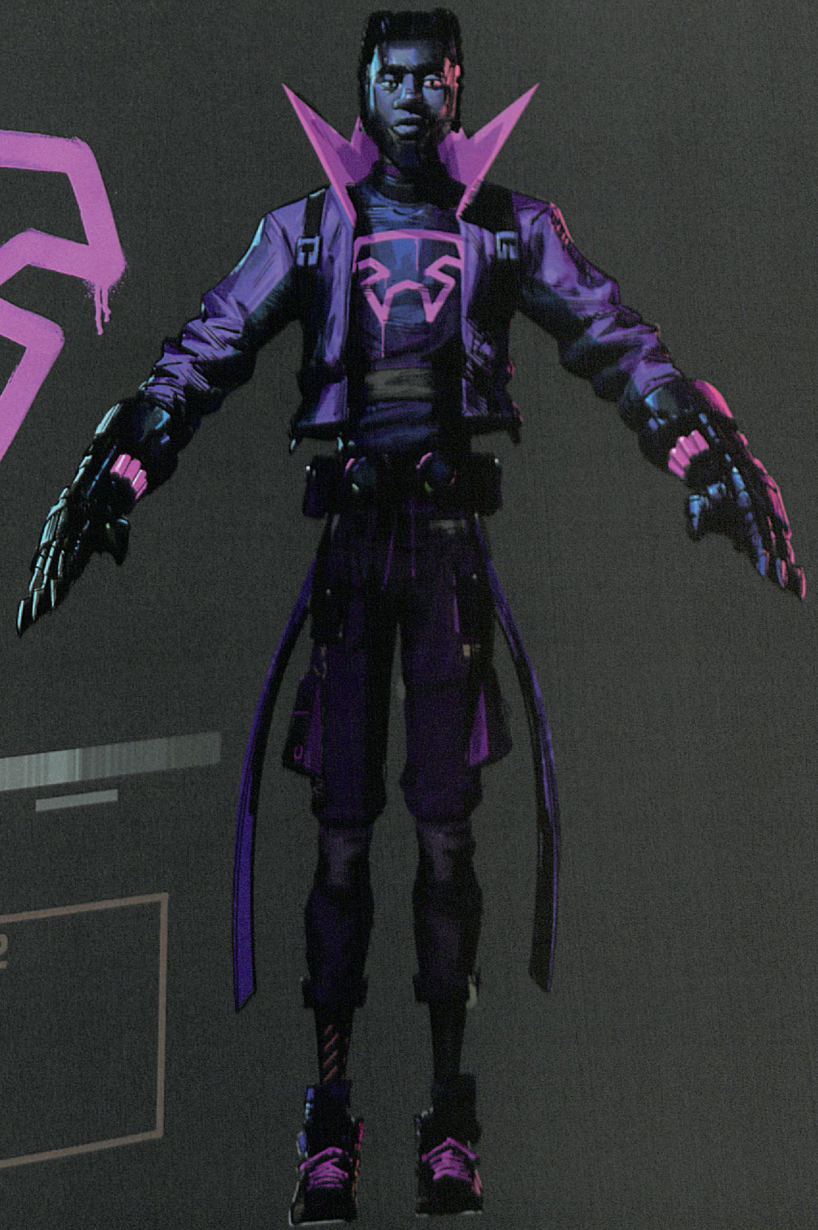
ABOVE:
KRISTAFER ANKA

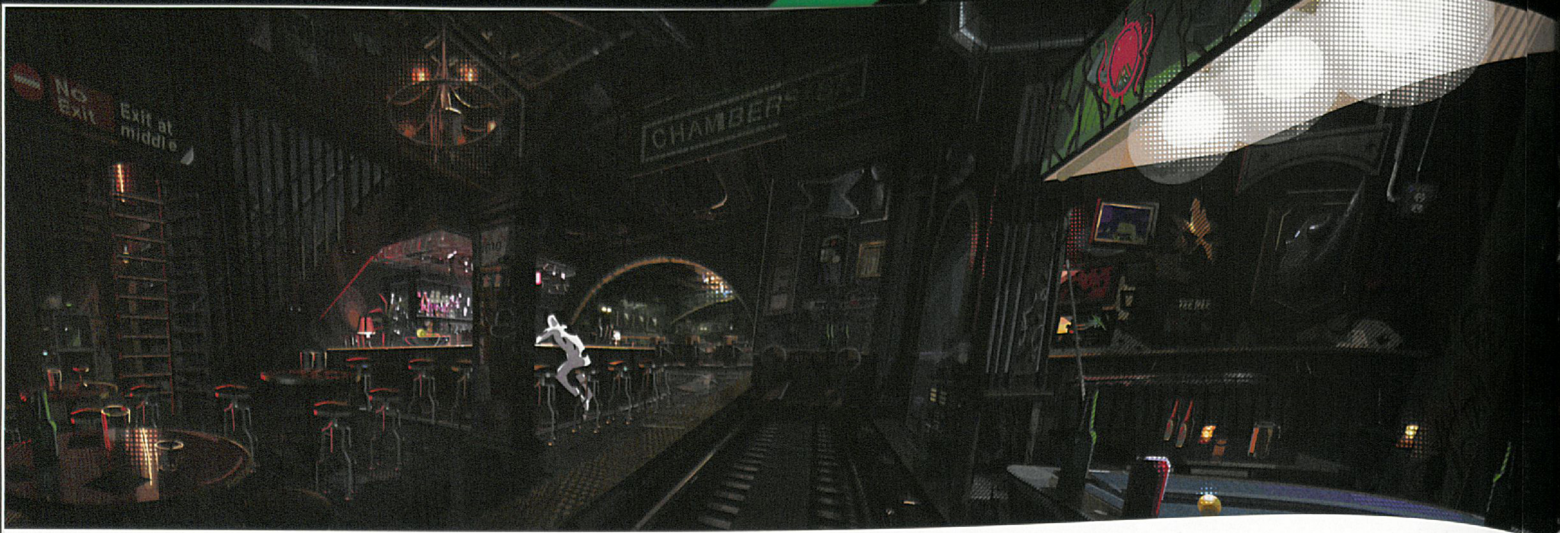
LEFT:
EVAN MONTEIRO

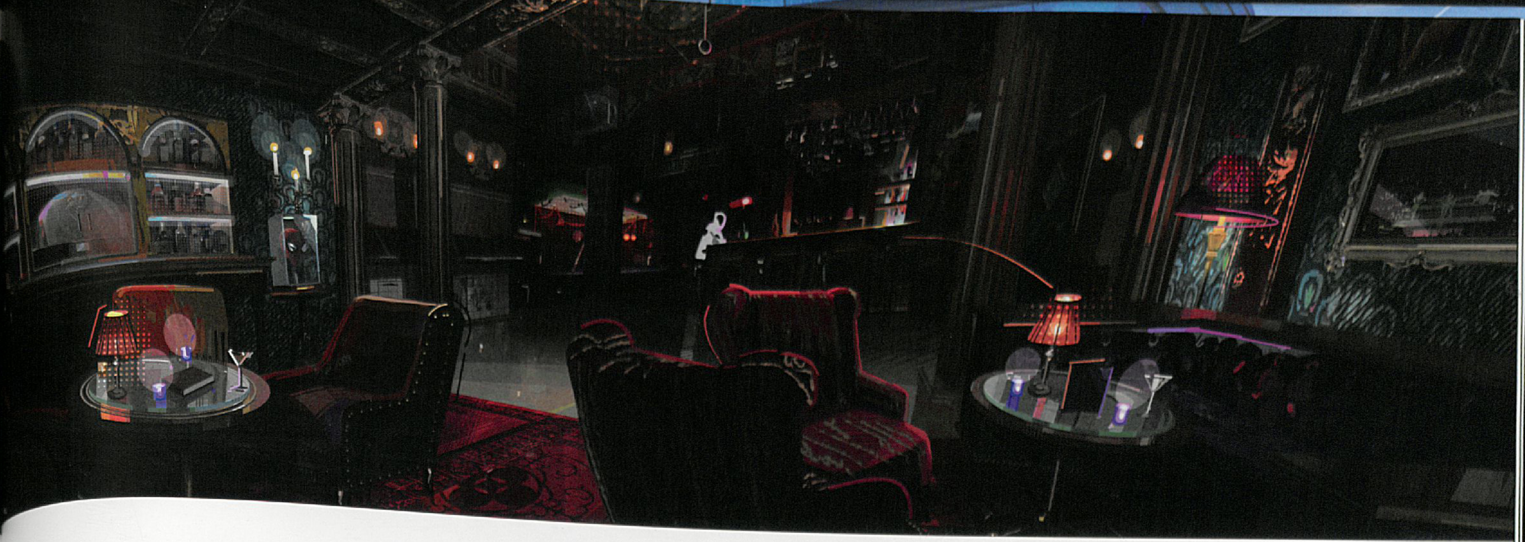
OPPOSITE (LOGO DESIGNS):
PATRICK O'KEEFE

OPPOSITE (CHARACTER PAINT):
WILL COYNER





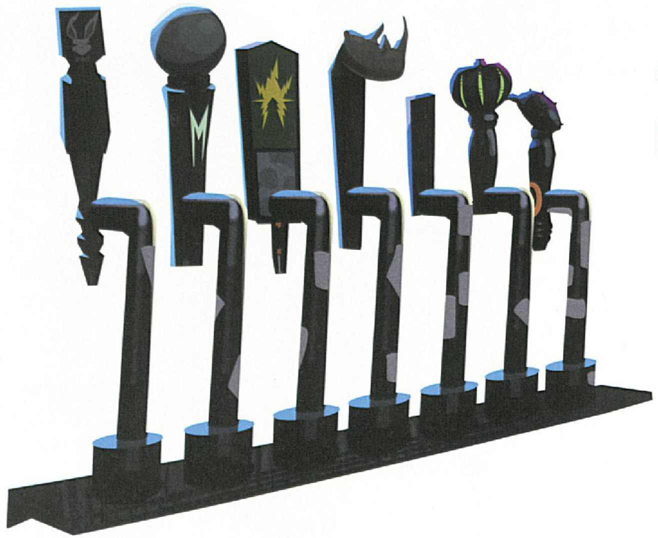




THE BAR WITH NO NAME

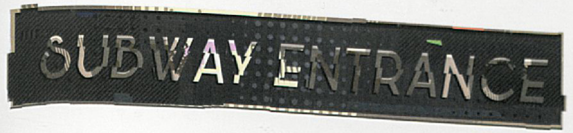
Even hardened supervillains need a safe place where they can drink their cares away in the company of Spider-Man's ever-growing number of enemies. First introduced in *Captain America* no. 318 (cover-dated June 1986), New York City's Bar With No Name is precisely such a spot.

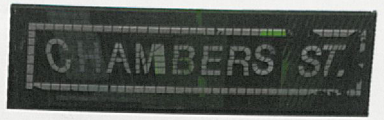
Located in an old abandoned subway station, the Bar is where we see Spot interact with Hammerhead and some of the other bad guys while the tough-as-nails bartender Delilah keeps an eye on him and encourages him to stand up for himself. Incidentally, the shady underworld types are not allowed to practice their superpowers while they're on the premises. Spot, however, breaks the rules by showing off some of his portal-creating skills to Grizzly, Jack O'Lantern, Hammerhead, and some of the shady types at the joint.

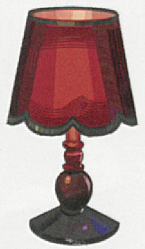


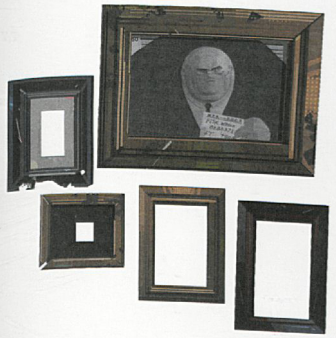
ABOVE:
TIFFANY LAM

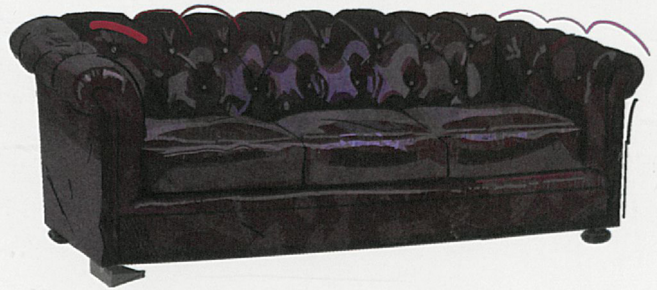
LEFT:
PATRICK O'KEEFE

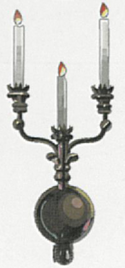



CHAMBERS ST.

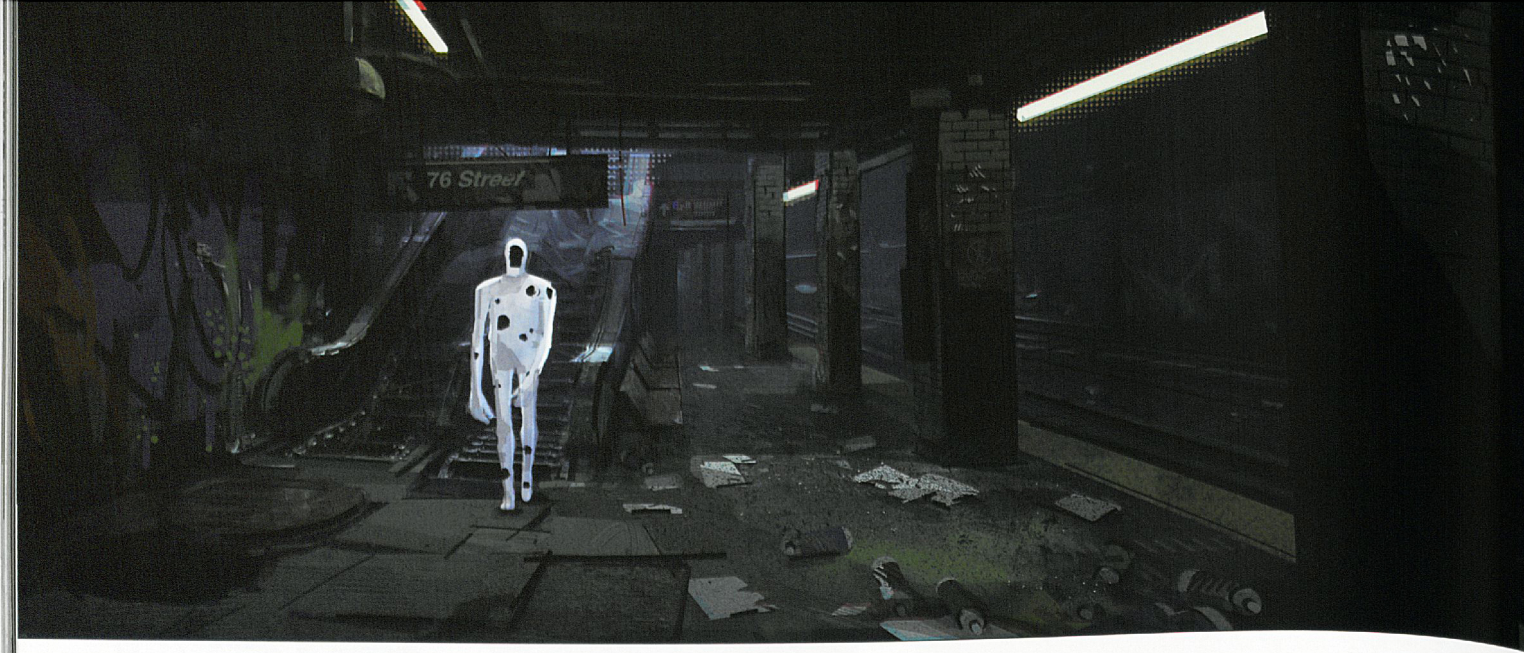








THIS PAGE:
TIFFANY LAM



ABOVE:
MIKE McCAIN

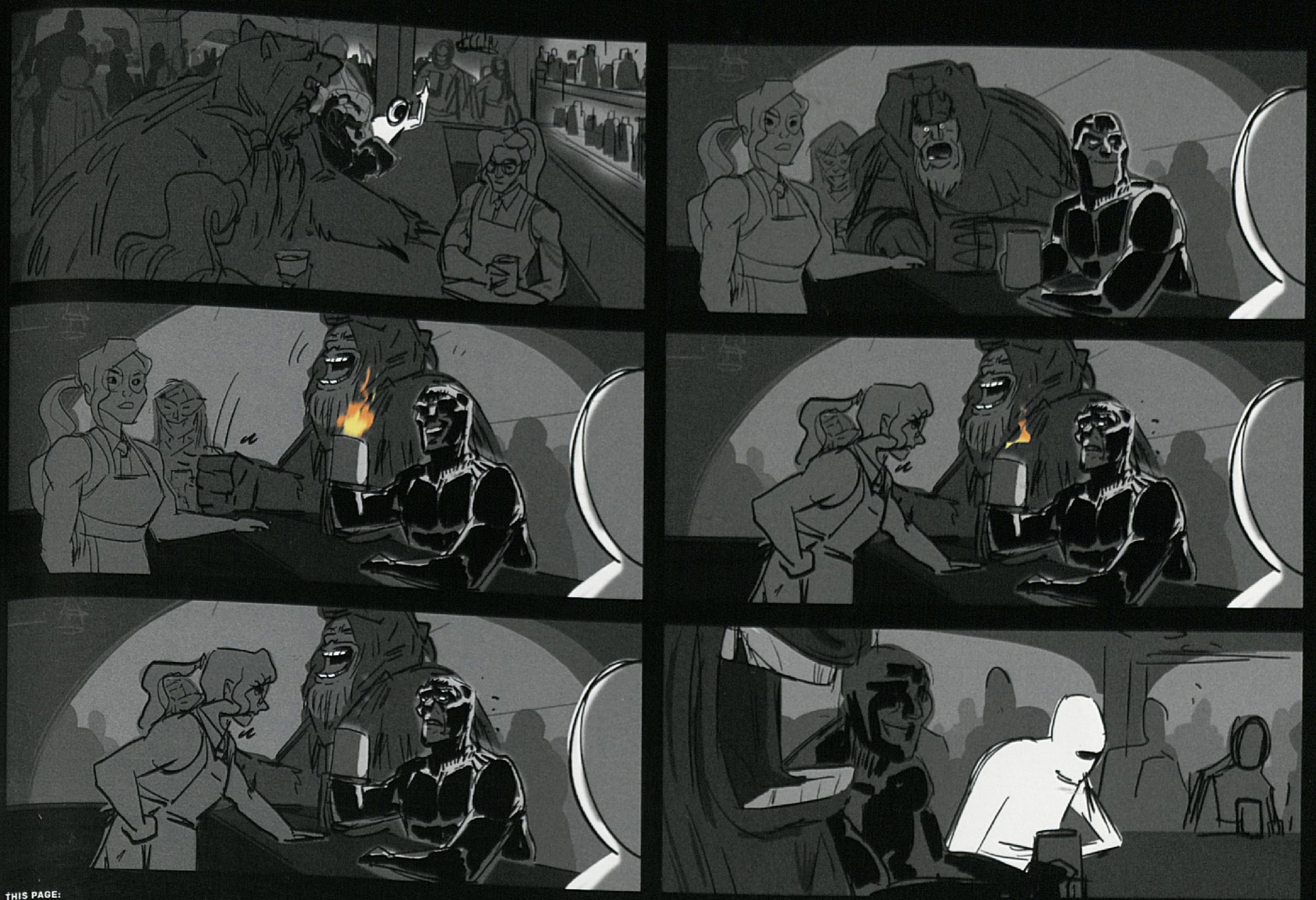
CLOSED
ENTRANCE

RIGHT:
TIFFANY LAM

As art director Dean Gordon explains, "Our character designers went back to the original comics to include a diverse group of characters and feature them in this bar scene. It was a lot of fun deciding which supervillains to include. We wanted them to be updated, but definitely identifiable versions of some familiar characters."

Artist Mauro Belfiore, who designed some of the background characters for the scene, says, "It was so fun to work on those villains. What I like about them is that no matter what crazy power they have, they always have time for a beer!"

"Placing actual subway elements and creating a unique space for the camera to move in and around columns, railroad tracks, turnstiles, and so on, was the fun part," says artist Tiffany Lam. "The tough part was trying to design an immersive bar in which all the worst villains found it suitable to congregate in. I researched really dark, grimy, dive-y bars in New York, Russia, Belgium, and elsewhere, which inspired me to litter every surface with graffiti, photos, signage, and random junk that have been layered over time."



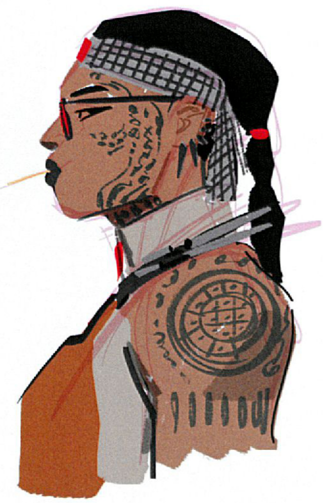
THIS PAGE:
DENISE KOYAMA

DELILAH

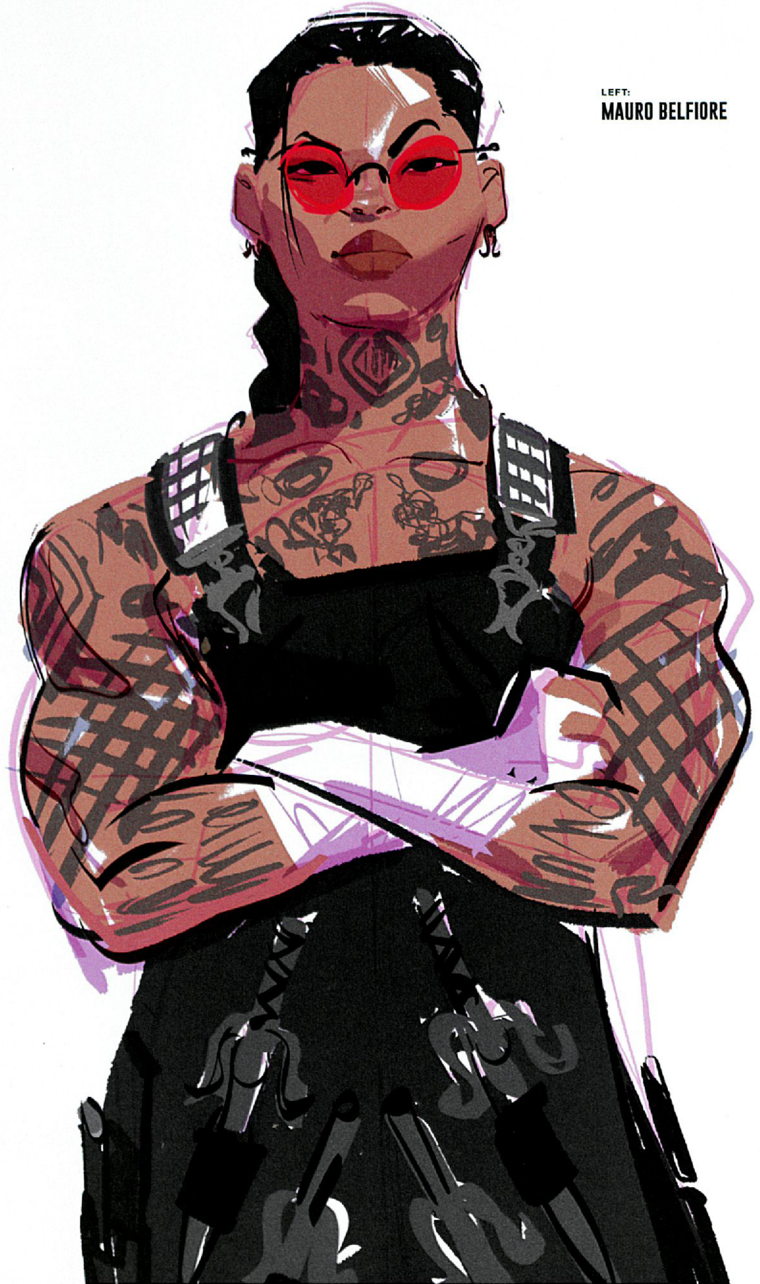
Delilah is described as the tough-as-nails villain who is the bartender and proprietor at the Bar With No Name, the hidden watering hole for New York City's super villains. "If she weren't tending bar, Delilah would most likely be one of the deadliest villains in the city, since she is a highly trained assassin gifted in both hand-to-hand combat and bladed weapons," says director Kemp Powers. "She has dozens of bladed weapons strapped to her outfit. Even her long ponytail is a weapon, sporting a razor-sharp blade at its tip that makes any of her hair whips potentially lethal."

Delilah happens to take pity on the new bar regular the Spot, who is routinely bullied by the other underworld figures. "While it's not obvious, it seems like she might have an ulterior motive for being kinder to the Spot than the other villains," Powers reveals.

RIGHT:
MAURO BELFIORE

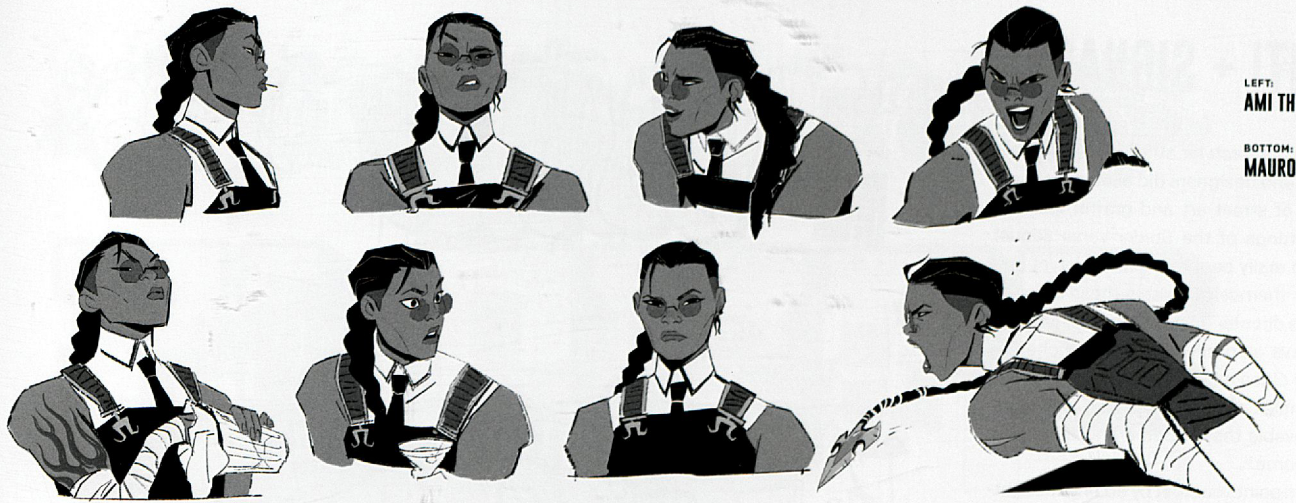


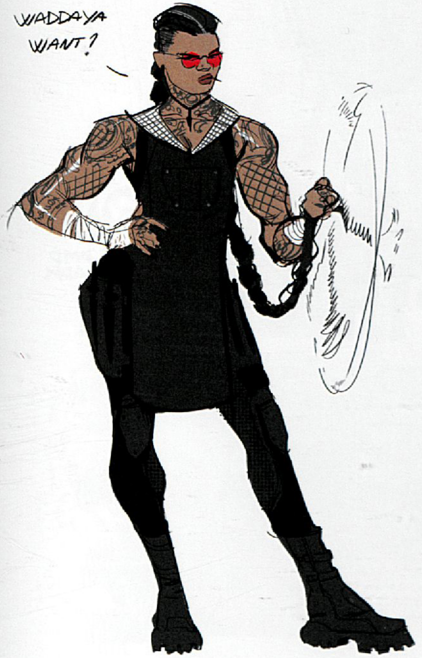
LEFT:
MAURO BELFIORE

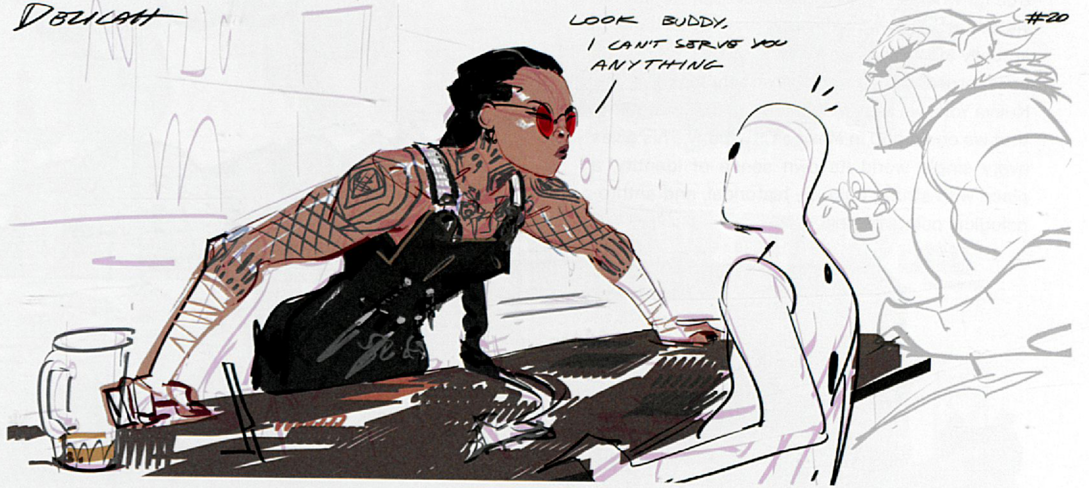


LEFT:
AMI THOMPSON

BOTTOM:
MAURO BELFIORE



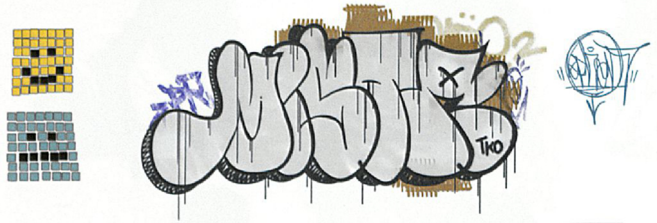

WADDAYA WANT?

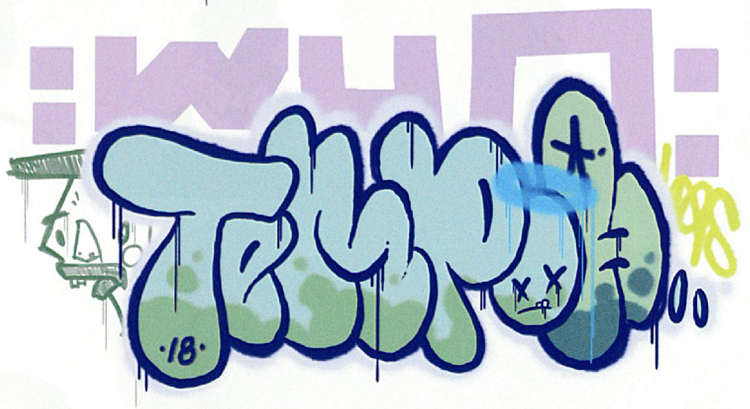

DELILAH
LOOK BUDDY, I CAN'T SERVE YOU ANYTHING
#20

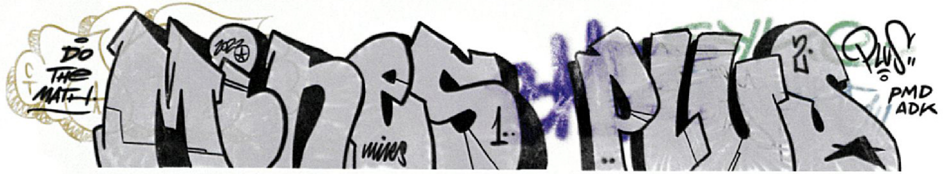
GRAFFITI + SIGNAGE

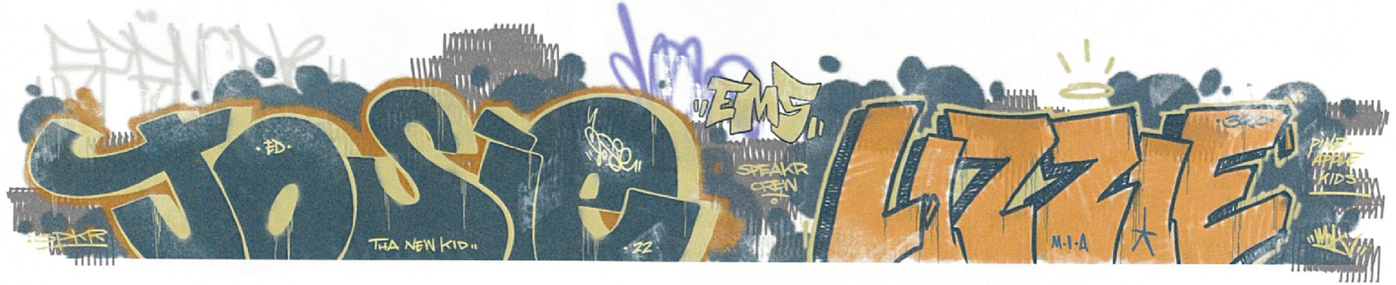
In their relentless search for authenticity, the production artists and designers did a lot of research on the variety of street art and graffiti found in the various settings of the *Spider-Verse* sequel. "Graffiti art is a really beautiful expression of how people express themselves within these different locations," says director Justin K. Thompson. "The goal was to have as many authentic touches as possible so our cities have a real sense of identity. The more complex and denser these cities are, the more believable they become and the higher the stakes become."

Thompson points out that by adding thoughtful, observation-based signage helps audiences really feel the identity of the people who live in the specific neighborhoods. "The same thing holds true for when we go to Mumbattan," he says. "Our vis dev artist Jay Thakur, who grew up in India, is actually in Mumbai right now, and he can just tell us what the signage on the streets look like. For Nueva York, we were inspired by specific elements that we could find in Mexico City today. This gives every single world its own sense of identity, a place with strong cultural, historical, and anthropological points of view."

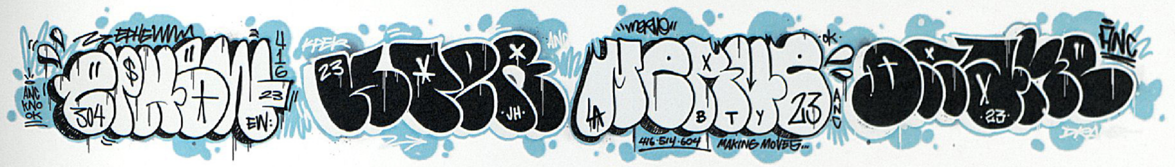


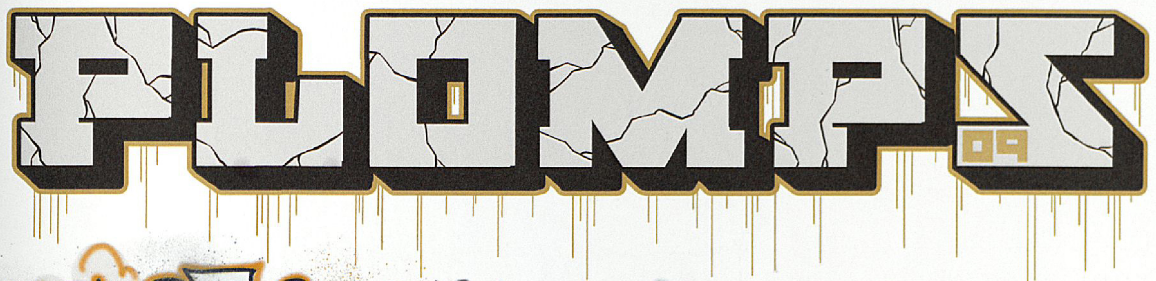


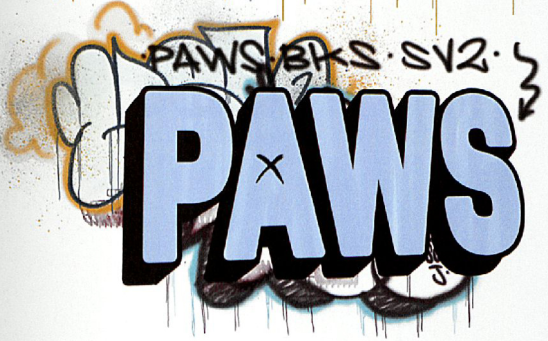


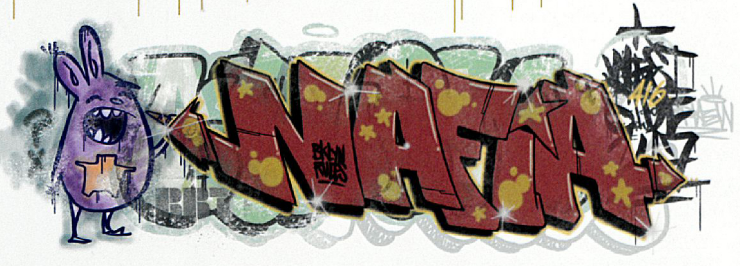


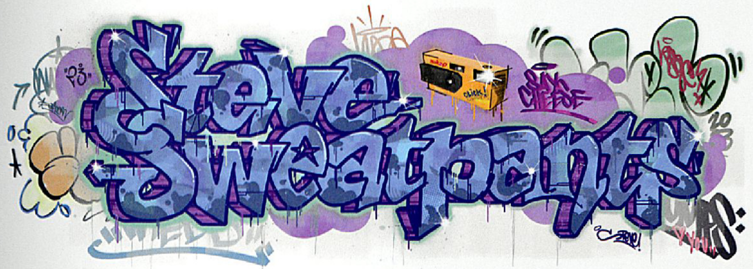
THIS SPREAD:
CHRIS O'KEEFE

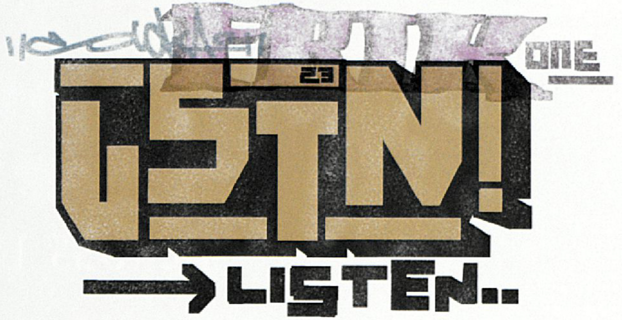


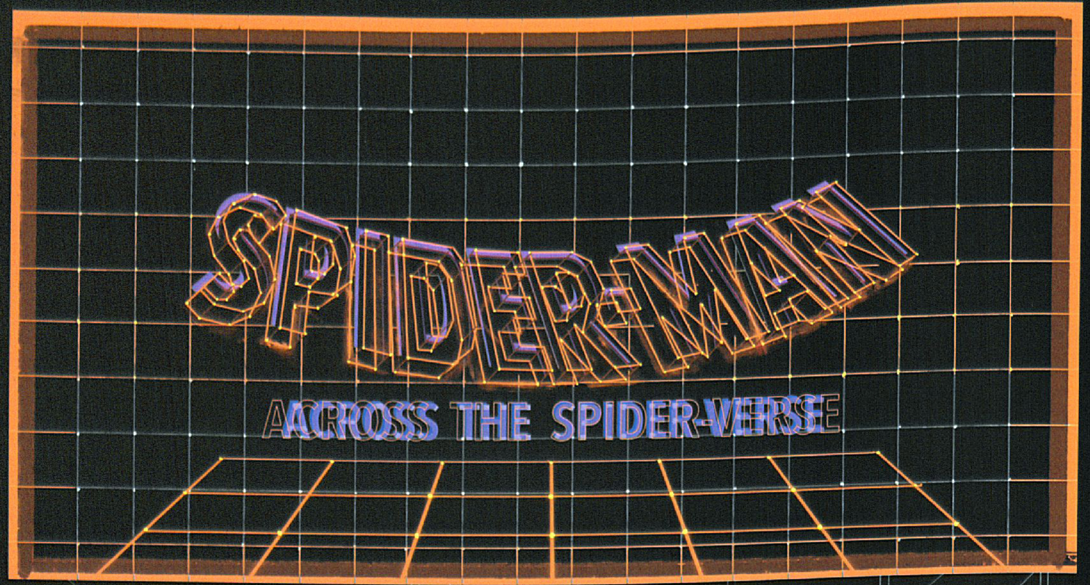


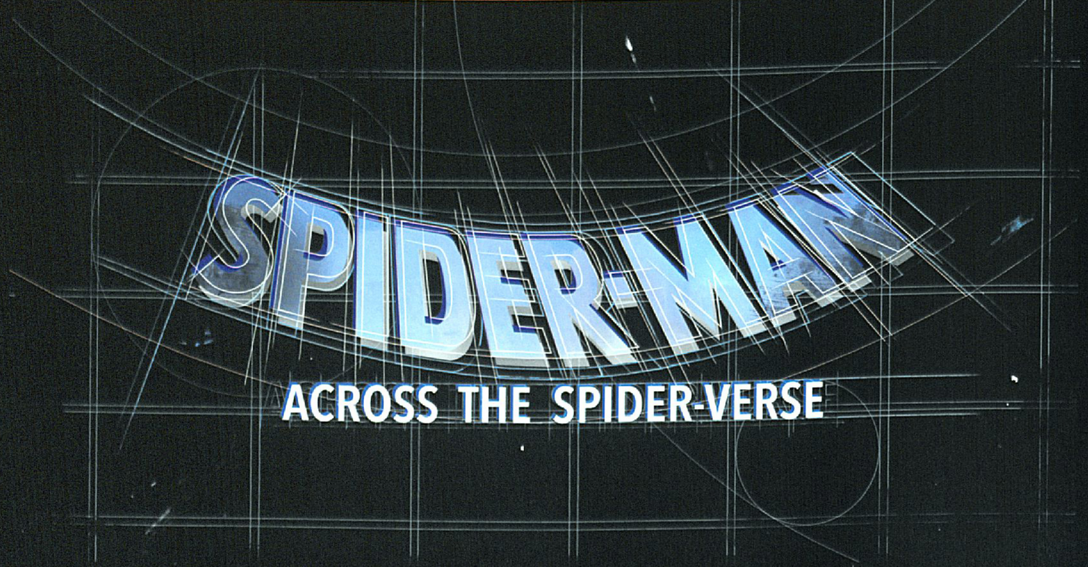




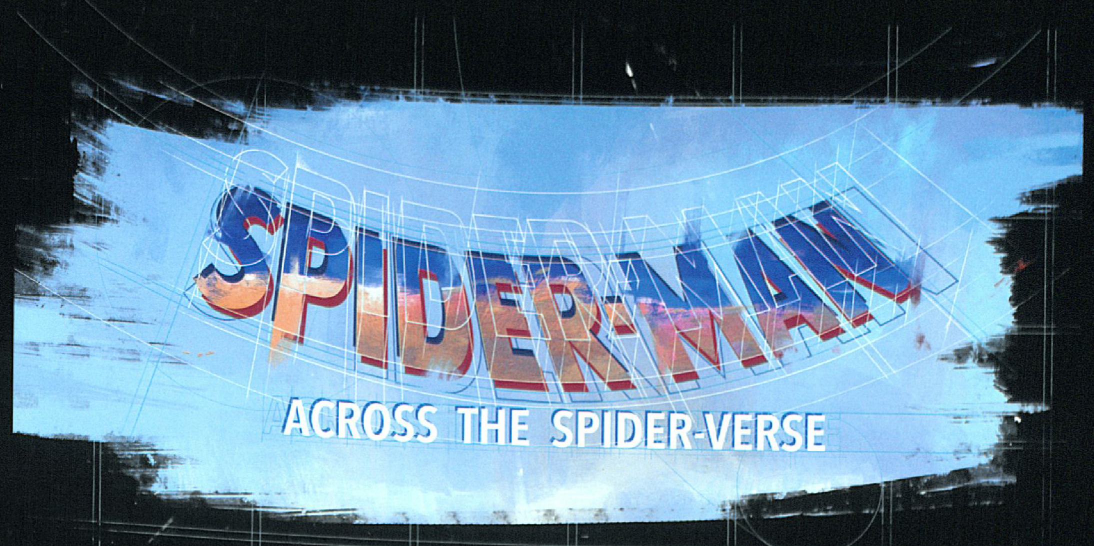


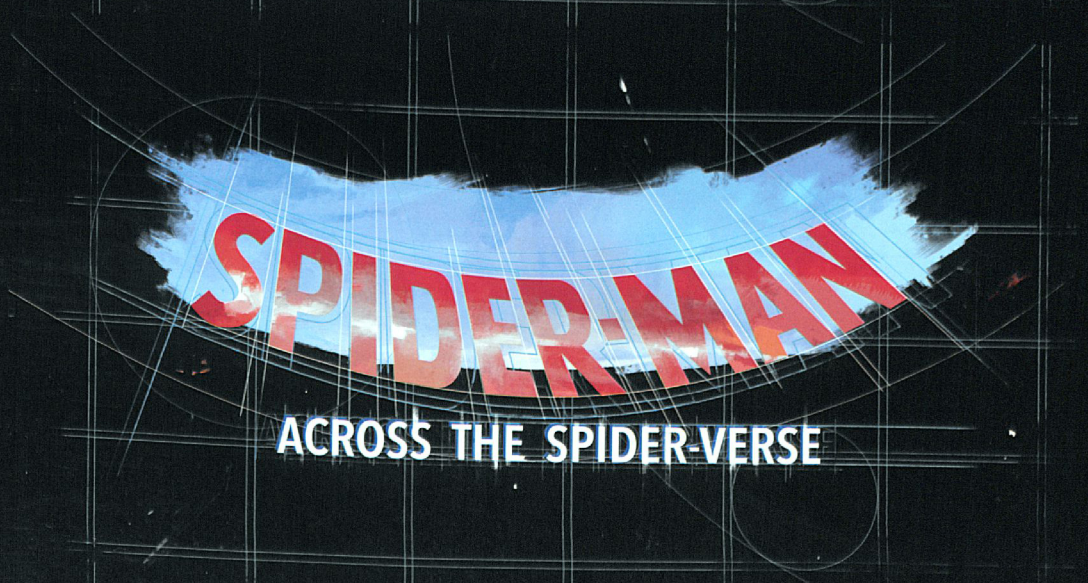

ONE
23
LSTN!
LISTEN..


SPIDER-MAN
ACROSS THE SPIDER-VERSE


SPIDER-MAN
ACROSS THE SPIDER-VERSE

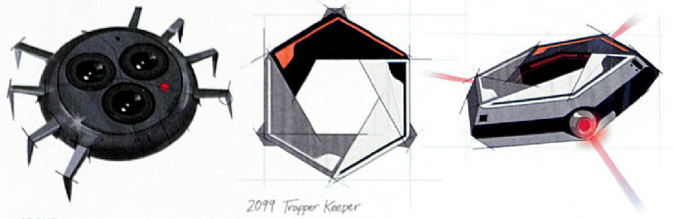
THIS SPREAD:
JAY THAKUR


SPIDER-MAN
ACROSS THE SPIDER-VERSE

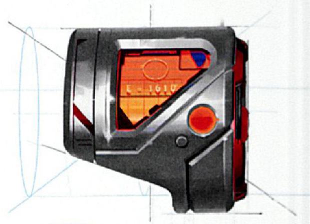

SPIDER-MAN
ACROSS THE SPIDER-VERSE

PROPS+PERSONAL BELONGINGS

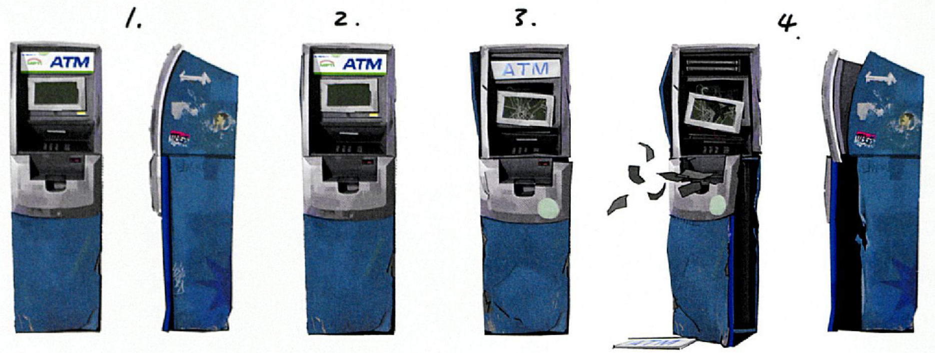
As they designed the film's various props and objects, the artists set out to offer clues about the personality and the world of the characters who own them. "The things that people keep around their homes do a lot of subtle storytelling without being literal," says production designer Patrick O'Keefe. "The posters and artwork we put on the wall, and the photos of our friends and family—the story of who we are—is also the story of the things we align ourselves with. They offer special details about who the characters are. Gwen's drum kit shows this wear and tear, and has lived a life. Miles's knapsack is a collage of everything that he has picked up and decided to carry along with him. The books on the bedside table tell us about where everyone is in their lives. Then, the little gadgets of the worlds of 2099 were our way of pushing forward this idea of the brutalist and authoritarian design and digging into the fun gadgetry of the retrofuturism that was the eighties."


2099 Trapper Keeper

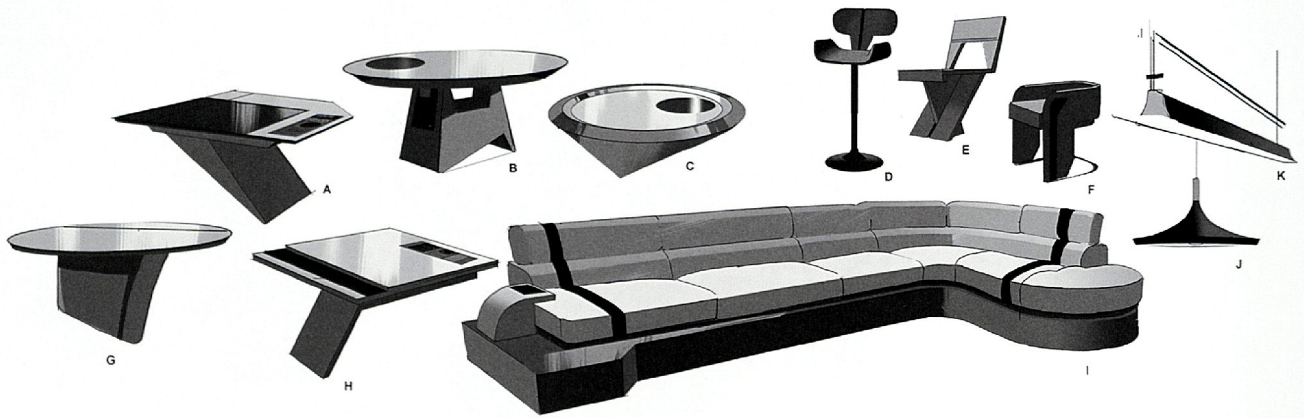
ABOVE:
MACK SZTABA



ABOVE:
JAY THAKUR


1.
2.
3.
4.
ATM
ATM
ATM

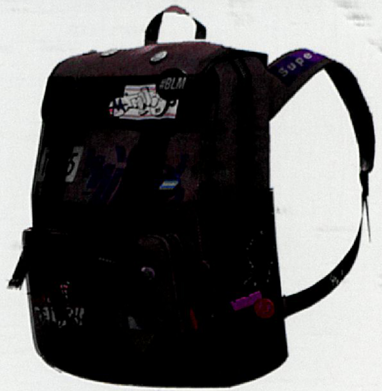
ABOVE:
PETER CHAN

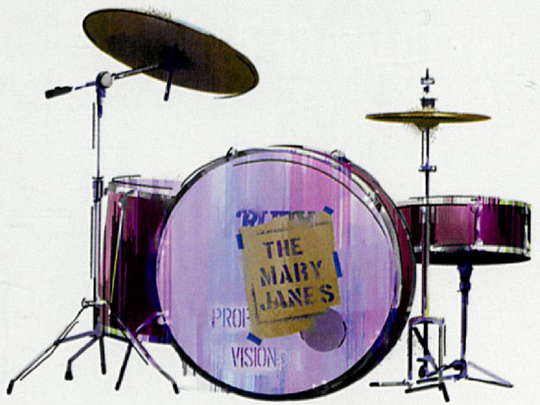

A
B
C
D
E
F
K
J
G
H
I

RIGHT:
KAT TSAI

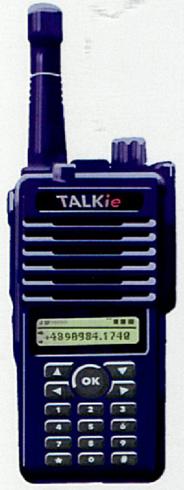
BACKPACK:
WENDELL DALIT

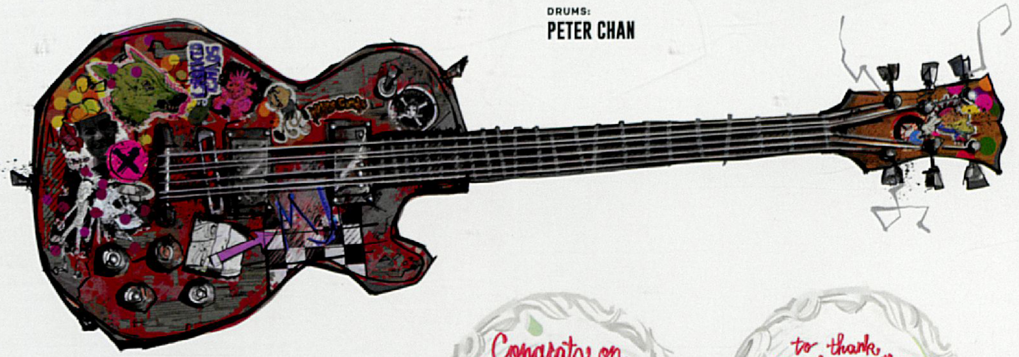
WALKIE TALKIE AND BELL:
PATRICK O'KEEFE

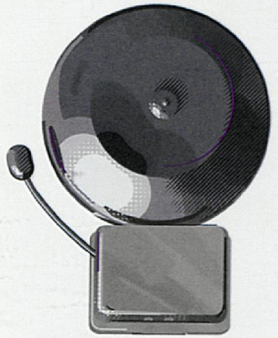



THE MARY JANE'S
PROF
VISION

DRUMS:
PETER CHAN

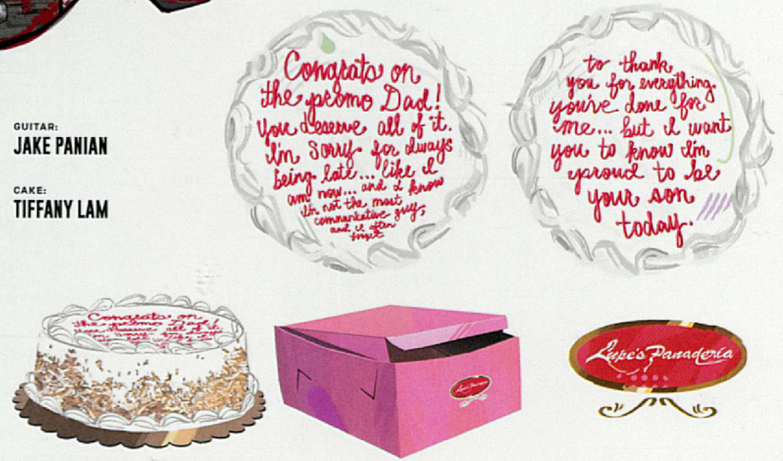

TALKie
+4898984.1740
OK
1
2
3





GUITAR:
JAKE PANIAN

CAKE:
TIFFANY LAM

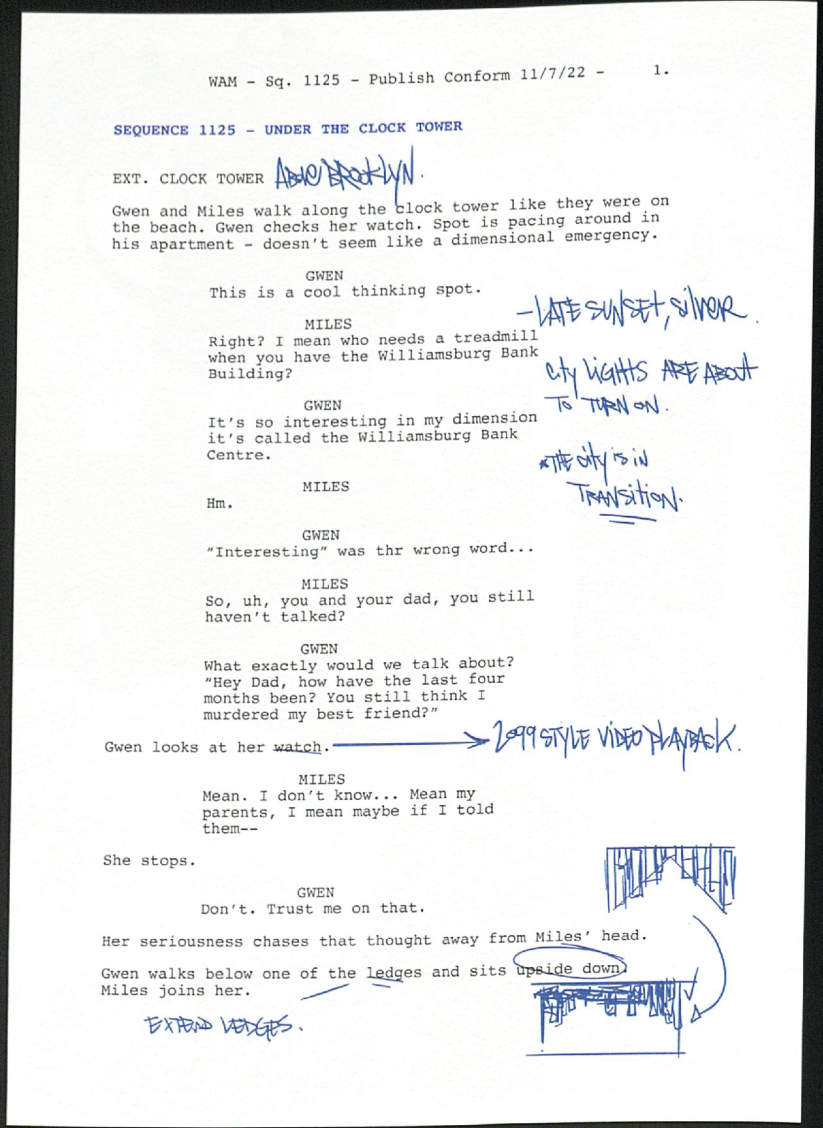

Congrats on the promo Dad! You deserve all of it. I'm sorry for always being late... like I am now... and I know I'm not the most communicative guy, and I often forget
to thank you for everything you've done for me... but I want you to know I'm proud to be your son today.
Lupe's Panaderia

ANATOMY OF A SCENE MAGIC AT THE CLOCK TOWER

One of the film's many visually striking sequences takes place in the first act, where we find Gwen and Miles sharing a special moment atop Brooklyn's Williamsburg Clock Tower. A year and a half has passed since we last saw the two friends together.

"We tried to capture the feeling you get when you're reunited with a friend from high school who went away to college," explains director Justin K. Thompson. "Both characters are older and trying to fit back into the space they were before, yet they're in a different place now. To break the tension, Gwen invites Miles to race across the city. They're both trying to impress each other, and he's attempting to keep up with her. We see them as they weave in and out of traffic and doing things that only a Spider-Person could do."

Thompson mentions that this is the moment when Gwen begins to notice that Miles is not an "awkward gazelle" anymore. "He has figured out that he is impressive, and the audience also notices that he's really grown into being Spider-Man," explains the director. "As they catch their breath, they take a pause on top of this beautiful clock tower that exists in Brooklyn, and we see the sun setting with the city lights twinkling below them. Gwen has wanted so badly to have someone to talk to who could understand her unique problems. We saw earlier that Miles has been going through similar things with his parents and fighting bad guys and still trying to get good



WAM - Sq. 1125 - Publish Conform 11/7/22 - 1.

SEQUENCE 1125 - UNDER THE CLOCK TOWER

EXT. CLOCK TOWER ABOVE BROOKLYN.

Gwen and Miles walk along the clock tower like they were on the beach. Gwen checks her watch. Spot is pacing around in his apartment - doesn't seem like a dimensional emergency.

GWEN
This is a cool thinking spot.

- LATE SUNSET, SILVER.

MILES
Right? I mean who needs a treadmill when you have the Williamsburg Bank Building?

CITY LIGHTS ARE ABOUT TO TURN ON.

GWEN
It's so interesting in my dimension it's called the Williamsburg Bank Centre.

*THE CITY IS IN TRANSITION.

MILES
Hm.

GWEN
"Interesting" was thr wrong word...

MILES
So, uh, you and your dad, you still haven't talked?

GWEN
What exactly would we talk about? "Hey Dad, how have the last four months been? You still think I murdered my best friend?"

Gwen looks at her watch. → 2099 STYLE VIDEO PLAYBACK.

MILES
Mean. I don't know... Mean my parents, I mean maybe if I told them--

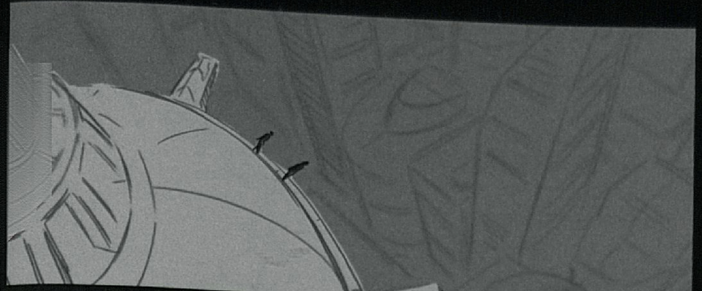
She stops.

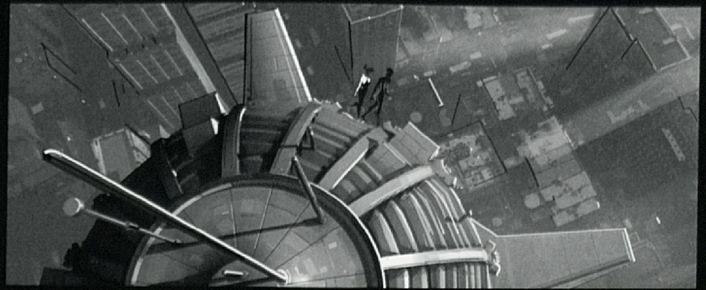
GWEN
Don't. Trust me on that.

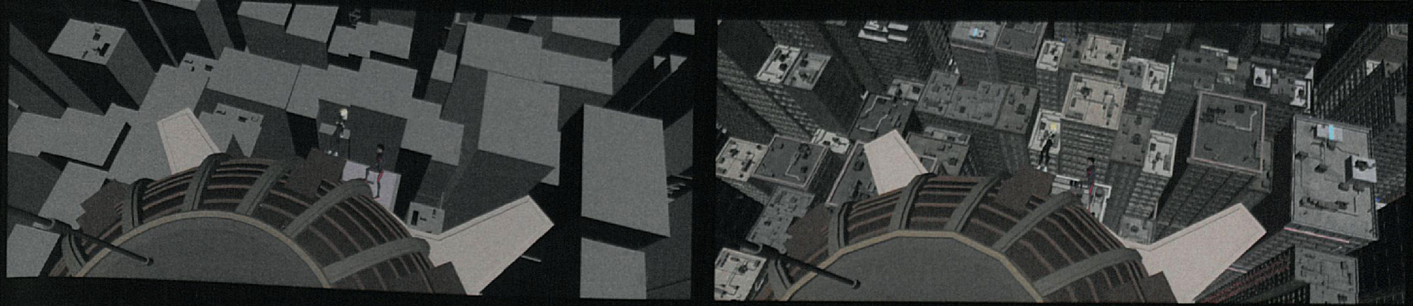
Her seriousness chases that thought away from Miles' head.

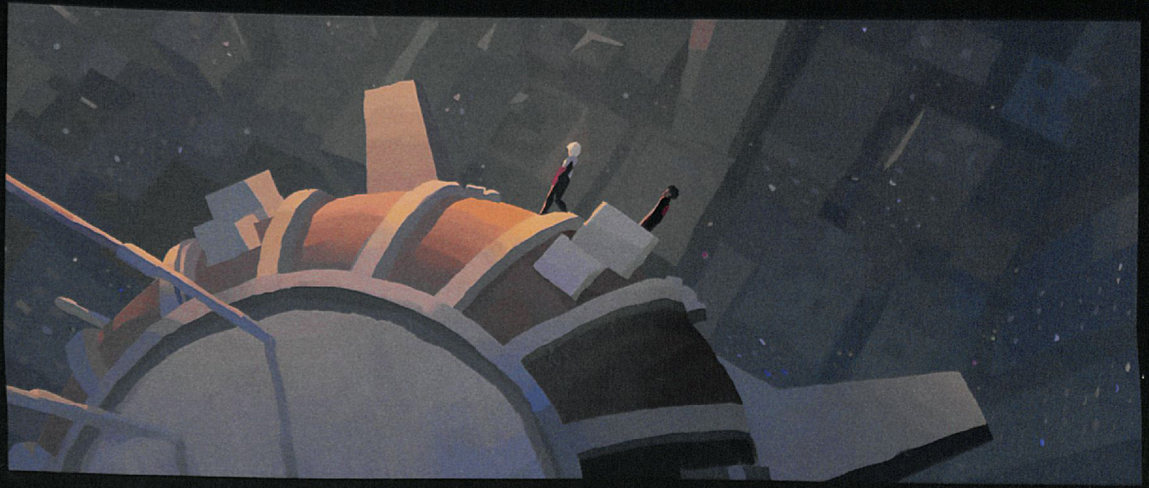
Gwen walks below one of the ledges and sits upside down. Miles joins her.

EXTEND LEDGES.







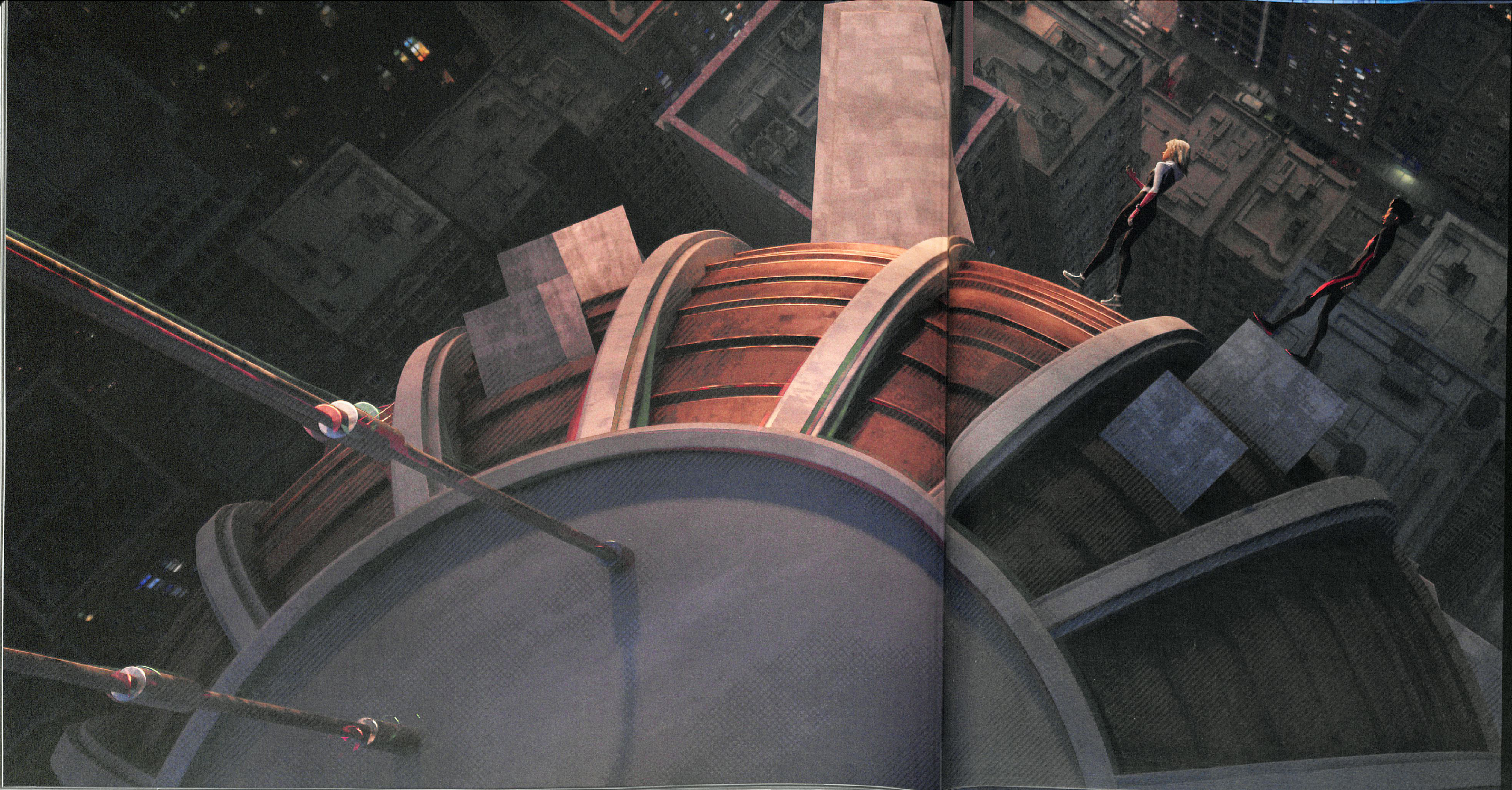


TOP LEFT:
MAX PERKINS + BEN CHOI

TOP RIGHT:
PATRICK O'KEEFE

ABOVE:
SONY PICTURES IMAGEWORKS

RIGHT:
PETER CHAN



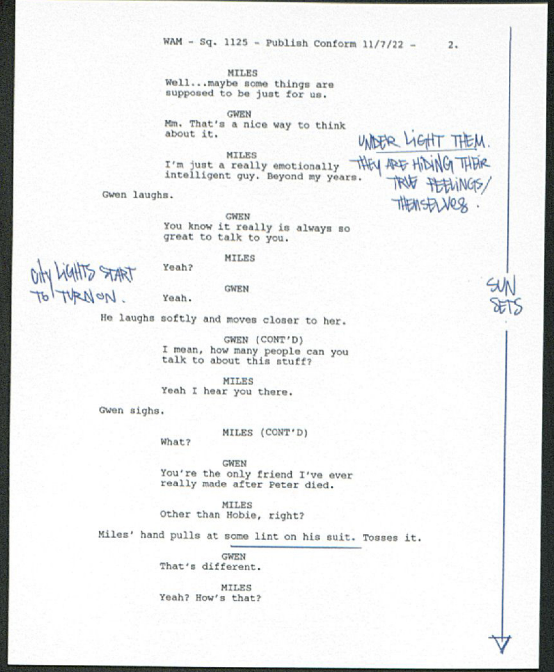
LEFT:
SONY PICTURES IMAGEWORKS

grades in school. This is a great time of connection and understanding between them, and it's a precursor to the scene when Miles decides to go ahead and chase after Gwen. He doesn't think he is going to be allowed, but his mom gives him the permission to go ahead and do what he has to do."

As writer and exec producer Chris Miller explains, "This scene is trying to achieve a lot, and it went through many iterations and permutations like many of the other scenes in the movie. We didn't want to treat it as overtly romantic, and we didn't want Gwen to treat him too much like a younger brother. It's very clear that Miles has a crush on Gwen, but we didn't want it to be just about romantic life, because they share so much more than that. They are kindred spirits."

Miller says the scene was activated by the idea that they'd be upside down for a lot of it, and they'd watch the sunset/sunrise over the city. Then, there was the question of how they manage to sit upside down. "There were lots of discussions about whether their spider-butts are sticky," he laughs. "How does this work exactly? Well, what was important was that you can only do this in a movie like this and enjoy the sunset in a way that you've never seen before! Ultimately, we ended up with this moment that has a hint of wistfulness. There is a sense of regret about the fact that it can never work between them, because there are forces in the universe that don't allow it to become anything more than what they have in this moment."

"For this scene, it was important for us to put Miles in his home base of Brooklyn and out of Manhattan," says production designer Patrick O'Keefe. "We have this iconic structure which towers over Brooklyn and also serves a quiet spot for Miles that only he can get to. He's the 'Brooklyn



WAM - Sq. 1125 - Publish Conform 11/7/22 - 2.

MILES
Well...maybe some things are
supposed to be just for us.

GWEN
Mm. That's a nice way to think
about it.

MILES
I'm just a really emotionally
intelligent guy. Beyond my years.

UNDER LIGHT THEM.
THEY ARE HIDING THEIR
TRUE FEELINGS/
THEMSELVES.

Gwen laughs.

GWEN
You know it really is always so
great to talk to you.

MILES
Yeah?

CITY LIGHTS START
TO TURN ON.

GWEN
Yeah.

SUN
SETS

He laughs softly and moves closer to her.

GWEN (CONT'D)
I mean, how many people can you
talk to about this stuff?

MILES
Yeah I hear you there.

Gwen sighs.

MILES (CONT'D)
What?

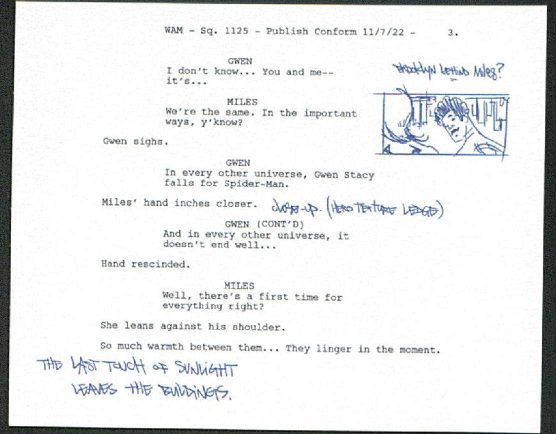
GWEN
You're the only friend I've ever
really made after Peter died.

MILES
Other than Hobie, right?

Miles' hand pulls at some lint on his suit. Tosses it.

GWEN
That's different.

MILES
Yeah? How's that?



WAM - Sq. 1125 - Publish Conform 11/7/22 - 3.

GWEN
I don't know... You and me--
it's...

BROOKLYN BEHIND MILES?

MILES
We're the same. In the important
ways, y'know?

Gwen sighs.

GWEN
In every other universe, Gwen Stacy
falls for Spider-Man.

Miles' hand inches closer. CLOSE-UP. (HERO TEXTURE LEDGE)

GWEN (CONT'D)
And in every other universe, it
doesn't end well...

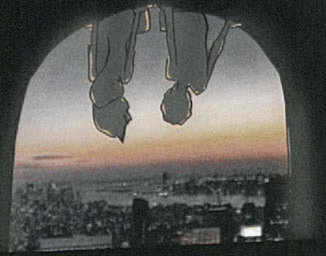
Hand rescinded.

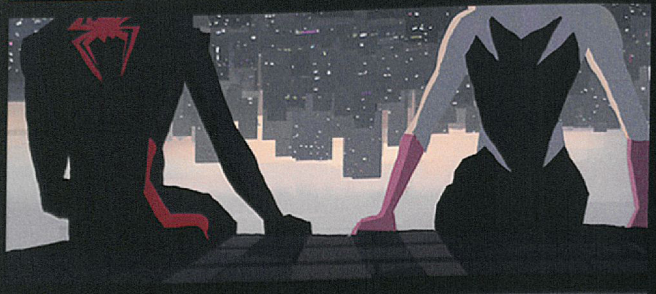
MILES
Well, there's a first time for
everything right?

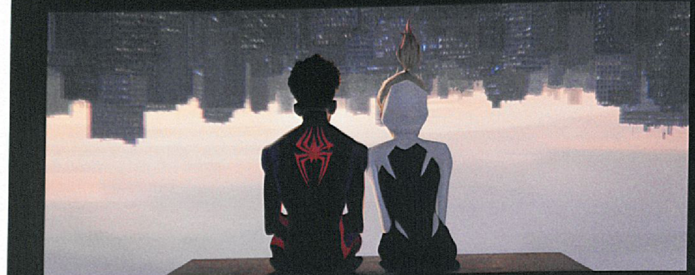
She leans against his shoulder.

So much warmth between them... They linger in the moment.

THE LAST TOUCH OF SUNLIGHT
LEAVES THE BUILDINGS.





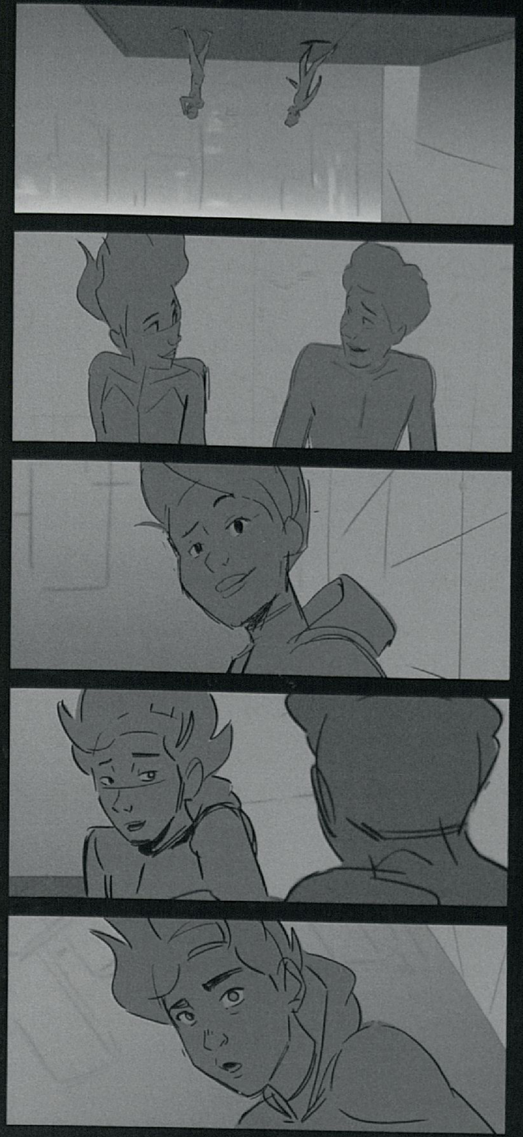


TOP:
PATRICK O'KEEFE

LEFT:
SONY PICTURES IMAGEWORKS

LEFT:
PETER CHAN

OPPOSITE:
MAX PERKINS + BEN CHOI



Spider-Man,' after all. It's a space that is very comforting to him, so when it came to the lighting, it was much about that very precious, short-lived moment in the day where we're getting ready to transition into the evening. There's that certain calm as the city changes into its evening attire. We wanted to capture that very fleeting moment when the sun is just starting to dip below the horizon. This was about the quiet beauty of those moments as the city transitions into evening."

O'Keefe praises artist Peter Chan's stunning work for this sequence. "He did such a fantastic job Peter is an artist that we traditionally use for the most colorful scenes possible, because he has this ability to handle a wide variety of colors. For this scene, however, I challenged him to work with a more limited palette and pay very close attention to the sensitivity of the sequence. There are lots of lots of very subtle, but huge shifts happening here: The city never feels too flat or boring. Although it feels magical and romantic, it's not telling you directly. The visuals are letting you feel the romanticism of the moment quietly."

Head of Character Animation Alan Hawkins recalls that the scene involved a number of tricky camera moments, especially when the POV shifts from normal orientation to upside down. He notes, "The biggest challenge, however, was landing the delicate balance of Miles's and Gwen's relationship. At this point in the story, Gwen is lying to Miles by omission, not telling him the whole truth about why she's there, and Miles feels guarded about showing his true feelings for her and becoming too vulnerable. When there are so many layers to an interaction like this, every little move the characters make tells the audience something, and we have to be sure that it's what we intended. We had whole meetings about tracking the timeline of who looks at who when and for how long and if that's right and so on, all to ensure that we do these characters' stories justice."

The film's visual effects team, led by Mike Lasker, were tasked with creating a more elaborate and poetic version of the city backdrop for this scene. "We didn't show much of Brooklyn in the first movie, but for this scene especially, we had to build quite a complex version of it and then art direct the skyline in every direction," says Lasker. "It's the magic hour, and we really wanted to capture that quiet, softer side of the city as the sun is peeking out between the buildings. The goal was to call attention to their performances and their faces and play into the conversation."

Lasker adds, "Obviously they are upside down, so we had to build this couch-like seat for them, right on the underside of the ledge. We texture-painted and look dev-ed it in a stylized way towards the skyline. We played with lights and shadows and kept the city a little bit alive beneath them, with subtle sirens and light flashes here and there. We also played with the set. We showed inside the clock tower looking out and simplified some of the interior details. You can see all the bricks inside simplified into a color, and Gwen cuts this silhouette against the shapes of the city. We have a scene where you see Miles and Gwen almost touching hands. You can see more details on their costumes in that shot."

"I wanted the city to just feel like this twinkling ocean of possibilities spread beneath them," adds Thompson. "Gwen and Miles look out at the horizon and the sunset, and at that moment, anything is possible for the two of them. But the light is fading quickly, and they both know that Gwen has to leave and take that possibility with her."

Executive producer Bob Persichetti says, "Our style of animation is always chasing highly observed, specific-yet-idiosyncratic performances. We're allergic to familiar animation conventions, unless of course that's the point of the shot."

CONCLUSION

In the history of movies, there are few sequels that have the distinction of being as good as, if not better than, the original. The team behind *Across the Spider-Verse* are hoping the film can joint that illustrious shortlist.

"We doubled and tripled down on everything that we loved in the first movie and shattered all expectations on what an animated movie can be," says producer Avi Arad. "Together we have created something so visually and emotionally stunning that it guarantees to take the audience's breath away."

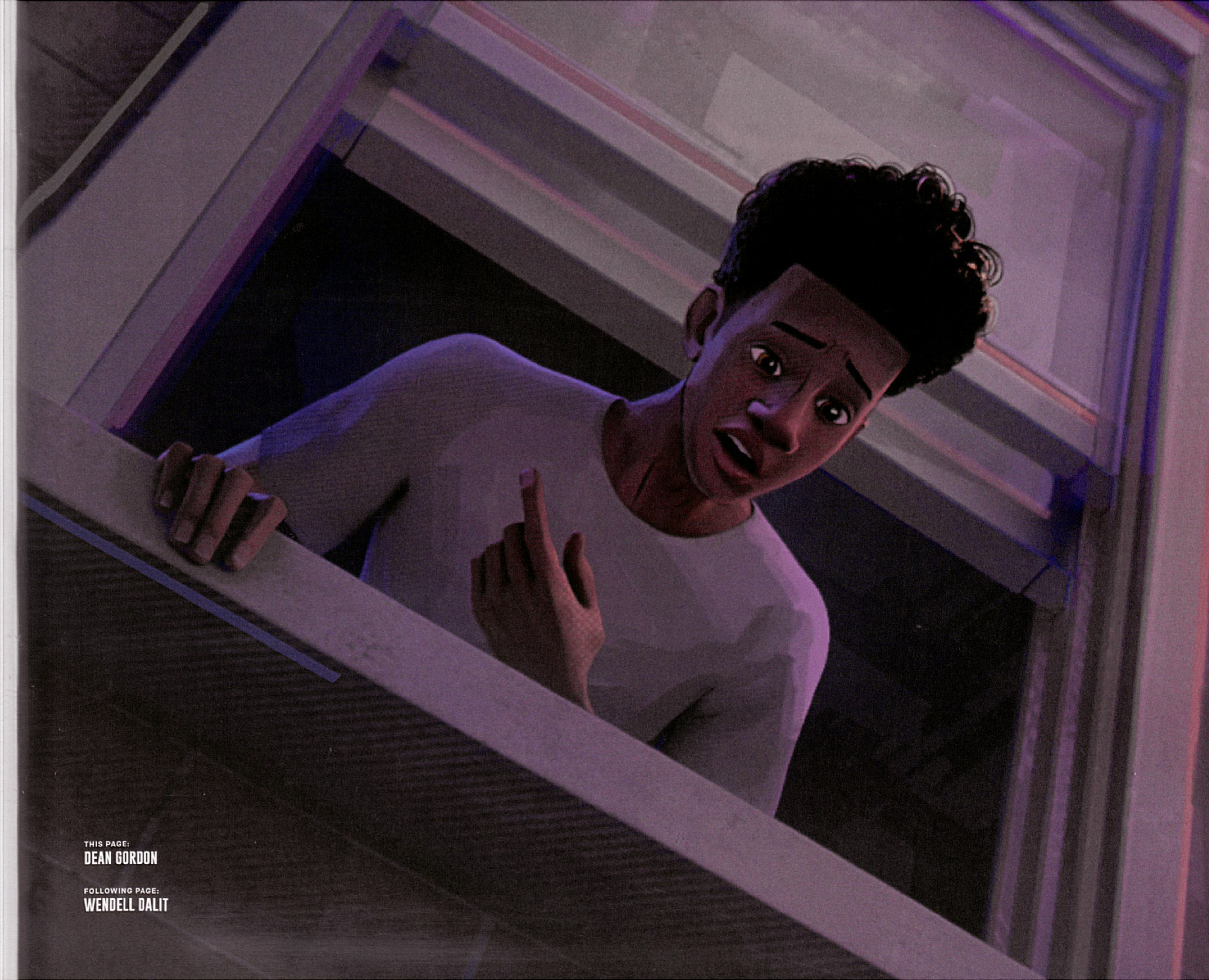
The insanely imaginative and dedicated teams at Sony Pictures Animation and Imageworks have once again proven what is achievable when advances in animation technology are used to tell a highly entertaining and inspired story with visual innovation and thoughtful, ambitious stylization. The fact that this new movie about a character first introduced in 1962 feels so relevant and full of endless possibilities is a testament to the dedication and ambition of the five hundred-plus people who worked on the sequel.

"One of the things that inspired us as kids was that every comic book was drawn by a different person," adds writer-producer Phil Lord. "When we were growing up, there were four monthly Spider-Man titles, and they each had a different artist handling that character, and you could feel that artist's personal take. That's why we wanted every place that Miles goes to in the movie to feel like a different artist was drawing that universe."

All the various explorations of animation styles and the innovative integration of 2-D elements into an otherwise 3-D, CG world wouldn't be as effective if they weren't in support of fascinating characters, about which the audience really cares. "We are witnessing the next step in Miles's evolutions as a Super Hero and as a young man," says Sony Pictures Animation president Kristine Belson. "The new film is about him trying to find his place in the world, as well as what all the other different Spiders carry around as Super Heroes in the different corners of these alternate realities. Overall, it has been amazing to witness the creation of these really memorable characters against these visual settings, which go far beyond just paying homage to the comic books."

As director Kemp Powers concludes, "I hope audiences feel that we never took our foot off the gas and that we told an entertaining story which also had lots of emotion and heart. Ultimately, the movie tells a story about Miles and his family. Miles has always been our North Star, no matter how many characters we come across or worlds we visit."

Of course, as all great serials, the final minutes of the movie leave the audience wanting more—with many enigmatic storylines to be picked up in the upcoming *Spider-Man: Beyond the Spider-Verse*. No matter what Spot and the other supervillains have planned, and regardless of which universe(s) Miles, Gwen, and the rest of the team venture to next, we'll be watching and anticipating their every move.



THIS PAGE:
DEAN GORDON

FOLLOWING PAGE:
WENDELL DALIT

ACKNOWLEDGMENTS

The author would like to thank all the amazing folks at Sony Pictures Animation for taking me along for our second mind-blowing trip to the world of Miles Morales and his ever-expanding Spider-Verse. A huge thanks to Kristine Belson, Phil Lord & Chris Miller, Kemp Powers, Justin K. Thompson, Joaquim Dos Santos, Amy Pascal, Christina Steinberg, Avi Arad, Bob Persichetti, Patrick O’Keefe, Octavio E. Rodriguez, Michael Lasker, Alan Hawkins, Mike Andrews, Dean Gordon, Peter Ramsey, and all the other generous artists who shared their notes on their creative journey. It was a real privilege to hear all your amazing stories. A special thank you to the wonderful Melissa Sturm for being my amazing tour guide, and to Will Coyner and Chris O’Keefe for their help with the layout and design. And another special thank you to our kind, patient, and diligent editor Eric Klopfer at Abrams Books; to design manager Diane Shaw, managing editor Mike Richards, and production manager Denise LaCongo; and to our truly talented designer Kelly Walters for making these Spidey pages look so wonderful. And last, but not least, thanks to the one-and-only Stan Lee and artist Steve Ditko, who created a timeless character who has intrigued and entertained us since he first arrived on the pages of comic books in 1962!

U.S. $40.00 CAN. $50.00 U.K. £30.00
ISBN: 978-1-4197-6399-1
54000
9 781419 763991

MARVEL
SONY PICTURES ANIMATION
ABRAMS The Art of Books
abramsbooks.com

© 2023 MARVEL
© 2023 Sony Pictures Animation & Columbia Pictures Industries